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In January 1967, the presidents of 6 independent colleges of art having similar histories and objectives formed the Union of Independent Colleges of Art (UICA), a nonprofit corporation set up to address problems common to them and seek concerted solutions. The first step, a 5-day conference, brought together the 2 senior officers of each of the schools and consultants to study common problems of: Admissions, Foundation Programs, Professional Studies, Humanistic Studies, Teacher Education, Faculty and Administrators Exchange Programs, Graduate Programs, Central Shops, Libraries, Residence and Work Areas, Fund Raising and Development. Papers on each of the problem areas were prepared by each of the participating schools. Varying in detail and level of approach, some of the papers are almost wholly factual and others raise fundamental questions. They provide a basis for collective action by UICA in attacking problems of administration, facilities, curriculum organization, admissions and fund raising. Together, the papers give a comprehensive picture of the problems of design education and the questions of principal concern to educators in this field. Summaries of the discussions and specific proposals are included. (JS)

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PROCEEDINGS OF A WORKSHOP TO STUDY ELEVEN PROBLEMS COMMON TO INDEPENDENT SCHOOLS

January 1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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PROCEEDINGS OF A WORKSHOP TO STUDY ELEVEN PROBLEMS COMMON TO INDEPENDENT SCHOOLS

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Rhode Island School of Design
Providence, Rhode Island

January 1968

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The principal participants in the conference acknowledge with gratitude the contributions made to the conference by the other participants, George Bunker, Dean, Philadelphia College of Art; Robert F. Forth, Dean, Maryland Institute College of Art; John W. Lottes, Dean, Kansas City Art Institute; Robert H. Miller, Planning Officer, Rhode Island School of Design; and John H. Rogers, Dean, Minneapolis School of Art.

PROCEEDINGS OF
A WORKSHOP TO STUDY ELEVEN PROBLEMS
COMMON TO INDEPENDENT SCHOOLS

SUMMARY

A conference of the membership of The Union of Independent Colleges of Art was held at Rhode Island School of Design, Providence, in June 1967. The member colleges of the Union are:

California College of Arts and Crafts, Oakland

Maryland Institute College of Art, Baltimore

Minneapolis School of Art

Kansas City Art Institute and School of Design

Philadelphia College of Art

Rhode Island School of Design, Providence

The conference was attended by the presidents and deans of the member colleges. It addressed itself to eleven problems common to the membership and, therefore, of interest to other schools of art. The problems selected for discussion were: Admissions; Foundation Programs; Professional Studies; Humanistic Studies; Teacher Education; Faculty and Administrators Exchange Program; Graduate Programs; Central Shops; Library; Residence and Work Areas; Fund Raising and Development.

The preliminary papers prepared by each college on all the problem areas together with statements summarizing the conclusions, recommendations, and proposals for future action comprise these proceedings.

INTRODUCTION

In January 1967 the presidents of six independent colleges of art having similar histories and objectives agreed to shape an organization, The Union of Independent Colleges of Art, to address problems common to them and therefore, to other less developed schools of design. The initial effort took the form of a workshop bringing together the two senior officers of each of the six schools to study selected common problems.

Each of the participating schools was asked to prepare papers summarizing its experience in eleven selected problem areas and to raise questions for further discussion. Those papers, together with summarizing reports on the problem areas, comprise the body of this report.

The conference was held at Rhode Island School of Design, Providence from June 12 through 16, 1967. In addition to the participants, consultants were invited to the conference to discuss with the participants certain of the problem areas. Those problem areas and the consultants were:

Foundation Programs	Bartlett Hayes, Director, Addison Gallery of American Art and Instructor, Phillips Academy, Andover, Massachusetts
Residence and Work Areas	Louis Kahn, A.I.A., Professor of Architecture, University of Pennsylvania
Teacher Education	David B. Manzella, Chairman, Division of Teacher Education, Rhode Island School of Design
Libraries	Bernard Karpel, Librarian, Museum of Modern Art, New York
Professional Studies	Ronald Beckman, Director, Research and Design Institute, Providence
Residence and Work Areas	Benjamin Thompson, A.I.A., Cambridge, Massachusetts

The preliminary papers vary in detail and in the level of approach, as would be expected from the products of several hands. Some are almost wholly factual; others raise very fundamental questions. Together they indicate the diversity that exists even among schools that are in many respects quite similar. Together they give a comprehensive picture of the problems of design education and the questions of principal concern to educators in this field.

The Admissions section discloses that admissions policies among these schools vary from selective admissions to selective retention. They indicate that a serious search has gone on and continues to proceed among several schools to find more accurate predictors of success in design education. Such searches are highly empirical; little effort appears to be expended in the direction of developing a psychological theory accounting for successful prediction. The development of such a theory must wait for the gathering of substantially more empirical data.

Those five schools offering Foundation Programs indicate a greater similarity. At least one school, The Maryland Institute, finds virtue in the lack of a common foundation program and questions the possibility of a set of principals that could guide and control such a program.

The papers on Professional Studies indicate a good deal of experimentation within traditional divisions and an obviously increasing amount of questioning of the organization of disciplines within that framework. New technology, particularly in electronics and films, seems to provide opportunities for new rationales for curriculum organization. These papers together prophesy a breaking down of the boundaries found today between the areas of the arts.

The origins of curricular offerings in Humanistic Studies in the requirements laid down by accrediting agencies, by state officers of education, and by traditional liberal arts programs appear in a number of the papers in this area. Nevertheless, many interesting variations in curriculums do appear, according to the requirements and the philosophies of the several schools. These variations range from a highly idealized structure at the Minneapolis School of Art to an acknowledged idiosyncratic selection of offerings at The Maryland Institute. All schools are concerned with problems of staffing, of the maintenance of standards, and of the relevance of particular courses to design education.

Among the four schools offering programs in Teacher Education, a lively dialogue appears. A polarizing issue is the point at which the prospective art education majors are officially identified. At The Maryland Institute such identification takes place very early in the student's career. At Rhode Island School of Design, it is deferred until the senior year. Various arguments are offered in favor of each system producing the best teacher of art and design.

There appears to be little organized faculty and administrators exchange among the schools. Several schools urge the establishment of an apprenticeship program within the structure of a given school and possibly extending to exchanges with other schools.

Four of the participating schools offer Graduate Programs, one of which, that at the Philadelphia College of Art, began in 1967. All schools regard the M.F.A. degree as terminal in consonance with the position of the National Association of Schools of Art and the College Art Association. There appears to be a great need for more data on good graduate programs as well as for an exploration of the possibility of particular schools developing superiority in a limited number of graduate areas as part of a concerted effort to improve graduate instruction.

Another polarizing issue turned out to be that of centralized versus decentralized shops. A very broad spectrum appears again with Rhode Island School of Design moving rapidly toward centralization and the Kansas City Art Institute moving in the opposite direction.

The papers on Libraries vary from almost pure description of facilities to a questioning of the nature and function of a library in a school of design. Here again, variety of function and relative richness of holdings are clear.

Five of the six schools are presently housing at least some of their students. One, The Maryland Institute, is looking to the private sector of the community to provide housing. Rhode Island School of Design sharply questions the suitability of traditional kinds of student housing for its kind of student and therefore those of its sister schools. Most schools appear to recognize that the standard dormitory solution is not adequate. However, the problem of the provision of working space in living quarters, and the opposite problem of the provision of permanent work stations freely available in the school facilities, indicate the direction of study in the near future for all schools of design.

All of the participating schools are relatively new at fund raising. Several have well-staffed development offices. All indicate a wish and a need to break out of a local--or at best a regional--mold and to gain national financial support, both from the federal government and from the private sector. It is clear that the Union of Independent Colleges of Art will strive to make collective fund raising one of its earliest activities.

Following each set of papers on the eleven problem areas is a summarizing statement written by the participant assigned to that particular problem area. These statements delineate points of concern to the participants and describe areas for further cooperative efforts by the Union of Independent Colleges of Art. It is in the pursuit of these cooperative efforts that the conference will bear its best fruit.

Such efforts have already begun. During the fall of 1967 a cooperative curriculum development program, initiated by the Kansas City Art Institute and financed under a Title III grant, was undertaken. This program consisted of three institutes addressed to problems of foundation programs. They were attended by at least two representatives of each of the six schools. The first was held at Rhode Island School of Design, Providence, on September 28 and 29 and was titled "An Introduction to Foundation Programs". The second, held at the Minneapolis School of Art on October 12 and 13 concerned itself with Cooperative Programs. The third, held at the Kansas City Art Institute on November 2 and 3, was concerned with a Technical Assistance Program. Specific recommendations to the Union of Independent Colleges of Art came out of these institutes. These recommendations and the fact of close and on-going communication among the member schools mark the beginning of the contribution the Union of Independent Colleges of Art expects to make to design education.

DISCUSSION PAPERS

WORKSHOP ON DESIGN EDUCATION

RHODE ISLAND SCHOOL OF DESIGN
PROVIDENCE, RHODE ISLAND

JUNE 12-16, 1967

a. Admissions, California College of Arts and Crafts

Testing criteria for the selection of students based on their success potential have not yet been developed to the point where the College feels they could be applied with any degree of validity as a means for admitting students.

Consequently, CCAC admits students on the basis of a "right to try" philosophy, even for those whose academic records fall below the minimum requirements for admission in good standing. The first year at CCAC is looked upon as the "entrance exam", a time when the student is confronted by professional and collegiate standards, and the competition of his peers. He matches this confrontation with his motivation to overcome obstacles in his path to success.

True, attrition is phenomenal during the first year. However, we have noted that the great leveler is not the student's academic prowess or the quality of his high school portfolio, but his will to pursue the arts as a way of life. As a result, many students with favorable scholastic records drop out at the end of the first year, and many marginal students go on to graduate with honors.

Being located in an area of California where physical facilities and good sources of faculty are not a factor in limiting the size of the entering student body, we feel fortunate that we are able to offer every student his inalienable "right to try".

a. Admissions, Kansas City Art Institute

1. The Kansas City Art Institute currently requires the following for admission: 1) high school transcript indicating graduation, or its equivalent, and all transcripts of previous college study; 2) portfolio (demonstrable evidence of visual and creative aptitude); 3) College Qualification Test (evidence of ability to acquire general and specialized knowledge at the college level); and 4) personal interview. During the last three years, the Art Institute has experienced an average 50% increase in applications. This year's applications, in terms of quantity, indicate that the reduction in numbers of high school graduates will reflect itself in numbers of applications. The admissions office receives about 50% more applications than we can accept. For many years, the admissions staff was limited to the director and recruitment has been very limited. This year, the Art Institute has added an assistant director of admissions and has also occasionally used the services of the assistant dean for travel and recruitment.

2. Questions for discussion: In view of the improvement of the UICA schools and the growing strength of the visual arts in higher education, we believe that much greater selectivity should be enjoyed by all member schools. We feel that this could be broadened by a joint admissions effort and a referral program between member schools. The Art Institute would like to explore common practices for testing and interviewing prospects.

We would also like to explore the attrition rates of first year students. We believe that special attention should be given to the question of transfers, not only from other colleges, but the advisability of providing better information for all of our students who might do well to transfer to another UICA school.

a. Admissions, The Maryland Institute College of Art

A major effort of the admissions personnel of The Maryland Institute is recruiting. We have been directing this effort mainly to affect the students who only suspect art could provide a challenging career. These students seem without conviction because they are unaware of the variety of job opportunities in the field and the resulting compensations. They are also unaware of the kind of training and length of time involved in preparation for such a career. They do know that they draw, paint, or design better than their peers. Therefore, we have used the post high school planning sessions primarily to discuss job opportunities related to art and the specific training involved.

It seems that 16 year olds are stimulated by seeing the end products of an education in art, so we use a recruiting portfolio. It contains examples of work from junior and senior years; i.e., intaglio prints, fine arts, photographs of sculpture, etc. These are displayed on the chalk rails in the classroom during these general sessions. Student questions are more specific and numerous when the portfolio is used.

During these high school planning sessions we stress the purpose of all admissions interviews: to exchange information. The student is encouraged to ask any questions about the school, financing his education, admissions policies, etc., during this time. During the interview, we consider it a moral obligation to carefully define the nuances of the school atmosphere, its character.

Although The Maryland Institute requires the S.A.T. tests, we do question the relationship between the resulting scores and performance, particularly in the studio. We use the scores only for placement in freshmen sections and not for admission selection.

About 8% of the freshmen applicants are required to attend the preparatory 6 weeks non-credit summer school course which combines academics and studio. September enrollment is permitted if a grade of C or above is obtained. 32% of the 36 students who had attended this course last summer and matriculated in September received warning slips mid-semester as compared to 43% of the freshman class as a whole.

Out-of-state inquiries run about 5 to 1. Out-of-state enrollment is 32%. Thirteen foreign countries are represented. We lose about 50% of our class by the senior year but add 30% transfers. Transfer students equal 12% of the student body. Graduate students equal 10%.

a. Admissions, Minneapolis School of Art

The admissions policy of the MSA, while governed by specific standard requirements, gives heavy emphasis to the individual qualifications of each applicant.

Our application form is not the standard state form, but one designed to give us the information we have found essential. The main body of the form provides personal data and a brief autobiographical statement. The student initiates his application with the submission of this form and his $10. application fee. He must also submit a high school transcript, three reference forms (standard), a medical report, and portfolio.

The portfolio consists of three specified drawings, plus three r more works (up to six) of the applicant's own choosing. Portfolios are reviewed once a week by an Admissions Committee of three faculty members. Members fill out evaluation sheets on each portfolio, and the ratings are transferred to a master sheet. The composite is included in the applicant's file.

Together with the high school transcript, we require the ACT test, and, if the student is a Minnesota resident, the MSAT test results as well. Our cut-off score for both tests is 40, but, again, consideration is given to variables: high school performance, possibility of poor testing ability, or reading problem. The ACT helps to determine not only the academic level at which a student might work and his potential for conceptual artistic development, but, with more data being added to these results each year, the kind of student who may be successful here. For example, we have noticed a high correlation between performance in the social studies areas and art, and low correlation with mathematics.

A summary of the objective data and reference remarks is entered on the lower portion of the application's page one.

The last step in the admissions procedures is the personal interview, required of an applicant from the middle states region, and requested of all applicants. We have found that applicants are as eager as the School to participate in the interview.

The interview and the personal statement serve to point up two important contributive factors for admission: clarification of objectives in filing application and demonstration of incentive. Since we do, and are willing to admit students on academic probation, these factors add considerable weight to determining status, particularly in questionable cases.

In the final decision, it is, of course, the total credentials, abstract and tangible, which decide admission. Further identification of determinant factors is the constant search and hope of the Admissions Office. Lack of a more structured formula makes the judgment and experience of an admissions staff essential.

We also offer two pre-college programs which are helpful in the recruitment and identification of students: Saturday School for local junior and senior high school students; and an intensive Workshop for High School Students and Others during the summer. Tuition, supplies, room and board scholarships are available to high school students throughout the country whose high school curricula offer no art instruction. Attendance is open to all students on a non-scholarship basis. Weak applicants are encouraged to attend and do.

a. Admissions, Philadelphia College of Art

Recruitment and Admissions is a two man office, Director and Assistant Director. Both travel to visit schools; in addition the Dean of Students will travel on occasion. Admissions requirements include the standard tests and a portfolio of work, evaluated by a faculty committee. Of increasing usefulness in place of a portfolio is a summer 4 week pre-freshman session, taught by members of the foundation faculty. Where the portfolio is inadequate or inconducive, admissions may suggest to the prospective student that he enroll in this summer program, to be accepted in the freshman class on the basis of successful performance. The class may be taken between junior and senior years in high school, or in the summer after high school graduation. Two 4 week sessions are operated, with enrollment in each limited to 100. The sessions provide a basis for evaluation much more substantial than that provided by the portfolio. At present a freshman class of 260 is selected from a field of a little over 800 applications. We are not entirely satisfied with our admissions evaluative methods and would be very interested to discover how they might be improved.

In addition to the concerns developed in the abstract the Admissions Office would like more study of the following:

.....cooperative measures, by region and nationally to indoctrinate guidance counsellors relative to the role of the independent institution in professional education.

.....means of improving and updating the reference materials used in guidance work, as Department of Labor's Job Outlook.

.....study of early recognition potentials, especially in relation to underprivileged children; means available to motivate and direct such talented children to the independent school and finance their education.

a. Admissions, Rhode Island School of Design

Admissions at Rhode Island School of Design is operated by a staff of four: Director, a refugee from the faculty, now ending his fifteenth year in Admissions; an Assistant Director with twenty-five years' experience in Admissions; an Admissions Officer with two years' experience; and a Secretary. Admittedly understaffed, this office will process over 10,000 inquiries, about 2,000 applications, and hundreds of interviews this year.

Admissions efforts begin with recruiting which currently is operated by a member of the Admissions Office staff. This person, a young man, spends the bulk of his time September through December and April and May on the road visiting three to five secondary schools daily during the working week. Geographically the visits are now restricted to the New England and Middle Atlantic States following a pattern which allows each state fairly complete coverage each three years. The school contact is usually the Guidance Officer with efforts made to talk with the art teacher and, of course, interested students.

When the weather worsens and traveling becomes difficult, the Admissions Officer becomes an interviewer, helps work up cases for Committee action, keeps the individual school record books, and keeps a running check on the quality of the new class in comparison to previous freshman classes.

Our single biggest and we feel best "salesman" is the college catalog. This year we had a printing of 16,000, a quarter of which is bulk mailed in September to a selected list of secondary schools and libraries. Over 10,000 are mailed in response to written or phoned requests. The remainder are used for school visits or office visitors.

Following the filing of application, the process of screening begins. The applicant must take special R.I.S.D. entrance examinations consisting of an essay (20 minutes), an Academic Ability Test recently devised by Educational Testing Service (40 minutes), and a drawing test (1 hour). The examinations are given at R.I.S.D. each month or at the local school under a proctor. The tests are scored and the drawings evaluated independently by three members of the faculty. The scored drawing counts 40% of the Admissions Point Rating. Another 40% comes from the secondary school record using earned grades in English, languages, histories, mathematics, and sciences plus class rank. The final 20% comes from the Academic Ability Test score.

Completed cases are presented to the Admissions Committee (five members of the faculty with the Director of Admissions serving as Secretary) which meets monthly starting in September. The Committee discusses each case and votes. Usually the vote is Yes or No but in some cases, final decision is withheld pending first semester senior grades or a review of a requested portfolio. This rolling decision operation continues until quota is reached when a waiting list is established.

Admissions is quite confident that the secondary school record is a good indicator of potential performance in the liberal arts but far less sure about measures concerning art ability. The revised drawing test seems to be doing a good job for at the last check made between drawing scores and portfolio scores, only one quarter of the scores showed grade changes of more than five points. A serious lack lies in our ability, to date, to invent a reliable, simple and inexpensive device to investigate three dimensional design potential.

A. ADMISSIONS

Reporter: Harry X. Ford, President
California College of Arts and Crafts

The subject of admissions centered around three major points of discussion: a) recruitment, b) selection, and c) retention of students. The following report will attempt to treat each of these points separately, followed by conclusions and recommendations.

A. Recruitment of students

1. Discussion brought forth a wide range of practices and procedures in the recruitment of students and in the implementation of recruitment practices. All, however, were in agreement that recruitment devices are necessary for a) bringing the institution to the attention of promising prospective students, b) articulating the advantages of an education centered on the arts to parents, teachers, and c) advising parents, students and counselors of the opportunities to be realized from professions in art.

2. There is evidence of a trend toward greater student mobility among the UICA schools. All six indicated an increase in the number of students transferring to their schools from liberal arts colleges and universities. The reasons for this increase have yet to be subjected to empirical analysis. It was noted in the discussions that certain aspects of the new selective service law may have an adverse effect on male transfer and graduate students. Of particular concern to the UICA group were those portions of the new legislation which place time limits upon the attainment of a College degree.

3. Of the many types of students finding their way to an education in the visual arts, the students from high schools of music and art were considered by some UICA members to be a source of difficulty for the following reasons:

   a. The standards and methods of training at the high school do not always conform to those of the admitting institution; and, in some cases require the difficult task of retraining the student.

   b. In spite of this fact the student enters with the attitude that, because of his superior training in the high school of art, he need not be subjected to fundamental courses in art and design.

4. In the practice of recruitment, it was generally agreed by the UICA institutions that certain benefits can be derived from any efforts to discuss the arts as a way of life with students, parents and educators, without necessarily extolling the virtues of the institution per se; for the following reasons:

    a. Such information seems to be of considerable interest to all high school students even though they may not be thinking of a career in art for themselves.

    b. This approach enables the recruiting institution to bypass guidance counselors and art teachers who tend to divert the college's efforts toward a few students who may not always be the best students. It was strongly recommended that recruitment efforts be directed at the whole high school student body, not just those taking art.

5. Members of minority groups are poorly represented in most of the UICA schools. The following explanations for this situation were offered:

    a. Minority families are less able to afford tuition required by private institutions.

    b. Student aid has not developed to the point where financially handicapped minority groups can be substantially helped in private colleges.

    c. Minority parents who can afford to send their children to private colleges are inclined to hold out for professional training in fields other than art.

    d. The arts, as they are known in our society, are basically a by-product of a white civilization, having very little relevance or meaning to colored minorities who are still struggling for their own identity. Consequently, the minority family is more inclined to support an education which will provide social acceptance of their offspring than one which, as the arts frequently do, runs against the mainstream of contemporary society.

B. Selection of Students

1. Policies and practices vary widely among the UICA member-institutions. The following criteria for selection are used in varying degrees:

    a. Scholastic achievement as evidenced in high school transcripts. This includes grade point averages. (No mention was made by any institution of the possibility of using weighted averages in favor of grades earned later in the student's high school career).

    b. Portfolio evaluation for admission and for determining advanced study.

    c. Achievement or aptitude tests.

d. Classroom performance during first year at the college.

e. Interview previous to time of application.

2. None of the above criteria appear to be wholly satisfactory in determining success potential. Motivation was considered to be a key predictor, but all agreed that this, at the least, is an intangible trait difficult to ascertain.

3. It was observed by some institutions that the freshman student who performs poorly in studio classes but does well in his academic subjects is more likely to become a better student in his studio major as a senior than a freshman student who does well in studio classes and poorly in academics. It was the consensus of the particupating institutions that general intelligence doesn't seem to hurt the chances of a prospective young artist.

4. Student "mix" appeared to be of varying importance to the institutions concerned. Tuition and status of the institution appear to be key factors in this regard. Some institutions find that they have to work at maintaining a student body, well balanced in its representation of the economic structure of our society. Scholarships and selective recruitment appeared to be major devices for achieving this purpose.

C. Retention of Students

1. The problem of attrition is of major concern to all UICA institutions. Most reported that in any given year about 50% of the students who started in the freshman classes four years earlier, are not to be found in the graduating class. It should be noted, however, that not all the missing students are drop-outs. Some have transferred, others have had their education interrupted for one reason or another. It was interesting to note that the attrition rate was just as high for the highly selective instituion as it was for the less selective.

2. In the discussion of student characteristics it was pointed out that students from affluent families appear to have more personal problems. The degree to which this is a factor in retention was not discussed.

D. Miscellaneous Items on Student Admissions Brought up in Discussion

1. There is a possibility that some students (late bloomers) who receive graduate fellowships would never have been allowed to enter some of the more selective schools of art as freshmen.

2. When it comes to the student's selection of institutions, it appears to be the parent who does the selecting. Prestige institutions seem to get the first nod.

3. Many applicant students, even among the highly selective institutions, do not accept an offer of admission, after being selected.

4. Institutions of art are confusing students by their statements of purpose (professional, vocational and educational goals).

E. Conclusions and Recommendations

1. The six participating institutions would probably benefit from the publication of a brochure in which each institution is listed by subject major. This brochure would serve as a means of referral for students not selected by any one given institution. Something based on the format in Attachment A could be developed.

2. In this connection, each participating institution could recruit on the basis of the advantages of an education centered around the visual arts on behalf of U.I.C.A.

3. Some attention should be given to the possibility of summer sessions for high school juniors.

4. Presidents of U.I.C.A. should inform admissions officers of U.I.C.A. referral program.

5. A study of student exchanges should be introduced.

6. Collective institutional research is to be instigated by California College of Arts and Crafts on the following topics, among others:

   a. Number of student applicants

   b. Number of transfer students

   c. Size of freshman class

   d. Number of graduate students admitted

   e. Fields of concentration

   f. Other topics of interest to U.I.C.A. members to be determined by "round robin" questionnaire.

F. Suggestions for Further Study

1. Comparative analysis of graduating students and drop-outs to determine whether or not we are retaining only those who are happily mediocre.

Other studies have indicated that formal institutions are generally inhospitable to their most creative students. We need to be assured that we are not doing the same thing.

2. The role of the foreign student needs to be explored, especially in terms of his effect on student mores. We may find that many changes in attitude toward sex, narcotics, student activism, attendance in class, etc., can be attributed to the influences of the foreign student point of view.

ATTACHMENT A

MAJORS OFFERED AT SIX INDEPENDENT SCHOOLS OF ART

ADVERTISING DESIGN	CA
APPAREL DESIGN	RI
ARCHITECTURE	RI
ART EDUCATION	CA, MA, PH, RI
CERAMICS	CA, KC, PH, RI
FABRIC DESIGN	PH
FASHION DESIGN	MA, MI
GRAPHIC DESIGN	KC, MA, MI, PH, RI
ILLUSTRATION	CA, RI
INDUSTRIAL DESIGN	CA, KC, MI, PH, RI
INTERIOR DESIGN	CA, MA, PH, RI
LANDSCAPE ARCHITECTURE	RI
METAL AND JEWELRY	CA
PAINTING	CA, KC, MA, MI, PH, RI
PHOTOGRAPHY	MA, PH, RI
PRINTMAKING	CA, KC, MA, MI, PH
SCULPTURE	CA, KC, MA, MI, PH, RI
TEXTILE DESIGN	RI
WEAVING	CA

CA = California
KC = Kansas City
MA = Maryland
MI = Minneapolis
PH = Philadelphia
RI = Rhode Island

b. Foundation Programs, California College of Arts and Crafts

CCAC has no program identified as such. However, each major field at the College is held responsible for exposure to basic instruction in its field. The Fine Arts Department is responsible for basic courses in Drawing, Painting and Sculpture. The Graphic Design Department handles basic courses in design theory. At one phase the two departments merge to provide instruction in design and sculpture. The Crafts Department introduces the student to the fundamental qualities of craftsmanship, and the Humanities and Sciences Department is responsible for developing the fundamental skills of oral and written communication.

Coordination of these efforts is achieved through an Academic Council in which all the departments are represented. With a few exceptions we expect all our instructors to have a hand in the early stages of the students' development.

In doing this we feel that each major field is held responsible for the development of the student which it inherits at the upper division level. There are no instructors who are identified exclusively with a "foundations program".

b. Foundation Programs, Kansas City Art Institute

1. The Kansas City Art Institute currently provides a separate building, 6 full-time faculty, plus a teaching chairman to supervise 180 foundation students. Team teaching is extensively used. Continuity is directed and controlled by the faculty in a non-structured curriculum.

2. Questions for discussion: We believe that the ideological base for foundation studies should be re-examined. We would like to study the implementation of new, as well as traditional, technologies of the program. We feel that there is room for exchange of faculty among UICA schools to enrich foundation study. We should explore the foundation departments in terms of inter-disciplinary communication; humanistic studies, and concentrated studio study.

b. Foundation Programs, The Maryland Institute

Our Foundation Program is non-specialized. Its objective is to prepare freshmen to make maximum sense of their professional studies beginning the following year. The program of courses is rather conventional, with the exception of drawing, where we place heavy emphasis on objective observation and clear articulation of structure.

Conceptually, our program is pragmatic and practical. For example, we are not squeamish about teaching how-to-do-it skills, as in drawing, because as sophomores our students will need them. In the process we have discovered that the ostensible dangers of the "product over process" attitude regarding the freshman year are to a degree illusory and over-stated.

We have no aesthetic, educational, or socio-moral axe to grind, nor do we claim unique insight into the mysteries of the creative process. The absence of a formal unified "statement of philosophy" to guide us has been one of our strongest assets, for it has left us relatively flexible, free, and sensitive to the contributions of individual teachers who do not exactly fit our preconceptions. A self-contained (self-righteously smug) set of assumptions about the education of artists may sometimes be a helpful guide, but it can also set specious, irrelevant, and paralyzing limits. A Foundation Program that takes its own questions and answers too seriously is in serious danger of trespassing into the territory of the gods. Retribution has in the past been unexpected and deadly.

The basic intention of each course in our program is rather clearly prescribed. However, our teachers are almost completely free to achieve the intention in any manner suitable to their own sensibilities, experiences and pedagogical skills. The more variety and surprises, the richer and more vital the school. The viability and vitality of a program depends upon the imagination and contributions of its teachers as individuals operating alone. We would caution any young Foundation Program that it becomes its own threat to itself when its teachers cannot operate except by departmental consensus or administrative decree. Our experience has been that a strong Foundation Program exists not on memographed syllabi, sheets of paper, or in glib assumptions about invisible results inside the students. Rather it exists in what is actually happening in the classrooms, and in the very visible and concrete results on the exhibition walls. Strong teaching comes from strong teachers.

The real problem is how to make certain the program is doing its job, at the same time that it allows maximum opportunity for creative and often unpredictable teachers to enrich it.

b. Foundation Programs, The Minneapolis School of Art

The Minneapolis School of Art has had a long experience with basic or Foundation programs. From a rather rigid, Bauhaus oriented, Foundation Design and Drawing program the courses have recently become more flexible with greater opportunity to express the individual strengths of the instructors. At the present time a student has fourteen hours of Foundation Design in the freshman year, eight hours of Foundation Drawing and three hours of Calligraphy. In a sense the Calligraphy is a part of the Foundation Design program which could be called seventeen hours per week.

At the present time five instructors teach 150 freshmen in Foundation Design, and six instructors in Foundation Drawing. Assigned projects normally take approximately three weeks, and there is considerable rotation of the faculty between sections so that the strengths of all faculty may be best utilized.

The Foundation faculty meets together frequently, and evolves creative projects and their own individual interpretations of them. The entire group meets together frequently for the assignment of large mass projects, and for mass critiques. Some recent examples, the one week light project directed by visiting artist Otto Piene, the one week packaging project directed by visiting artist Christo, and the three week sand casting projects directed by our own faculty. In addition, the students had a three week film project making animated films and several experts in the field were called in for lectures and critiques. First year students all must take a shop safety course in the School Craft Shop, and must qualify in order to pass to the next grade, so that in the second semester twenty students every week spend a certain number of hours in the Shop until all students are qualified on the safety features of the power equipment.

The Foundation Drawing faculty works in a similar way, although the classes are met in individual sections. However, there are group anatomy lectures and group field trips, to the Zoo, for example.

The school has recently reduced the Foundation Design program in the second year, and we now have a four hour required course for all second year students in the Foundation program which might best be called Intermedia and Communications. It is a lecture course and discussion course supplemented by performances in dance, theatre, body movement, and other areas of related interest. In addition, all second year students take two electives, one in their intended major and one in another area-- one of the two must be in the Fine Arts. These two courses may be considered Foundation program in preparation for their major area.

Guest lectures and special projects in the Foundation area are frequent, as mentioned above, and have also included special lectures in computer Graphics, projects in set design and lighting, and projects in visual communication.

There has been considerable interest in the Foundation program in experimental creative problems, and students in this past year, for example, have constructed kites, water fountains, light modulators, and kinetic sculpture in addition to the projects mentioned above.

b. Foundation Programs, Philadelphia College of Art

After extensive study by a faculty task force, an excessively compartmented and traditional foundation program was set aside and a new program instituted last Fall. It has been in operation through this academic year, with results which generally have met or exceeded expectations.

Operation is as follows: The freshman class is divided into 10 sections of 26 students each. In place of the numerous courses offered previously the work week is divided into 4 days of 2D-3D studio and 1 day of drawing. During the 4 days of studio each section is in the charge of a team of two instructors, a 2D man and a 3D man. A third instructor-coordinator works with two section teams; thus each section will be working with three instructors, singly or in various combinations. Emphasis will be divided about evenly between 2D and 3D work, but not in any rigid way - a 2D project may evolve into 3D, etc. The sylabus outlines concepts to be covered during the year, but each team determines for itself how this is to be done, so that at any time different sections will be doing quite different things. Freshman studios are physically adjacent and students are encouraged to visit back and forth. Faculty also compare notes frequently.

All freshman studios have been equipped with special lighting equipment, black-out curtains, and with basic power tools for maximum ease and flexibility of use. All students are instructed in the use of power tools early during the fall semester.

Another new feature: each student is required to purchase as basic equipment a twin-reflex camera and, in the week preceding the beginning of classes, he is instructed in fundamental picture-taking techniques. Automatic procession equipment, obtained under Title VI, precludes the need for students to learn darkroom procedures and skills. Use of the camera is considered as much a conceptual art as the ability to draw, and emphasis is therefore placed on photography as an image-making process rather than as technique.

In addition to these innovations a 2 credit Foundation Forum has been initiated wherein students are introduced to a wide range of complex and often controversial view points about the changing forms of the visual and communicative arts. Films, lectures, symposia, concerts and critiques are used at various times to accomplish this end.

Academic studies have been held to a minimum during this year in order to concentrate as much as possible on the development of capacity to think and respond visually.

b. Foundation Programs, Rhode Island School of Design

Rhode Island School of Design is one of a small number of accredited, independent art colleges in the United States and is a unique type of social community. This sense of community fosters a unified educational experience that remains distinct from art courses in liberal arts colleges.

The Division of Freshman Foundation is the common denominator of all students at Rhode Island School of Design regardless of future major areas of study. The Freshman Foundation program is dedicated to the total development of a creative individual. The emphasis is on the deep immersion of the student in his own field: visual communication. It is our premise and strength that creativity has no boundaries, and in the educational process each student discovers his potential.

It is our task during the freshman year to prepare the student to accept design as a means to an education. The faculty tries to achieve this by helping the student to develop a personal responsibility, an awareness and an insatiable curiosity. He is made aware of his visual environment as well as his social environment.

One of the most important aspects of the first year of study at Rhode Island School of Design is the individual student's relationship with his instructor.

In the freshman year the student is exposed to problems which enable him to experience drawing as a means to learning, to the development of form-sense and the disciplined, yet flexible fusion of eye, mind and hand and to all the components of good design and valid art.

In the design classes, problems in lettering and projection drawing, combined with elementary design problems are correlated with the drawing classes and thus develop further the sense of unity and continuity. Problems in color, line, texture and form are explored through the study of forms in nature. Learning to see the design that is in nature and then transposing this knowledge into his own forms and relationships make the process more stimulating and meaningful for the student.

In order to accomplish and reinforce the student's deep immersion in his own work, the following suggestions seem pertinent: a home-work base for each student, longer studio periods, expanded space and shop facilities and visual aid materials.

The liberal arts courses expose the student to the non-visual way of making the human experience meaningful. The search for the right word, as well as the right color, material or texture, is an indispensible preliminary step towards self-expression. We feel also that this combined approach to verbal and visual studies help the student to understand the importance of self-discipline to the creative spirit.

B. FOUNDATION PROGRAMS

Reporter: John W. Lottes, Dean
Kansas City Art Institute

Discussion of the Foundation (First Year) Studio program by the presidents and deans of the member schools suggested great differences in philosophies, structures, and practice. Several areas of similarity, however, were outlined and these, as well as the differences, provide a basis for continuing dialogue.

The conference papers submitted in advance of this conference provide a general statement by each institution concerning its program at the foundation level. The discussion group recommended carefully avoiding cooperative development which would result in a "sameness" of programs at each school.

It was recommended that continuing study of the foundation curriculum be carried on by the six Foundation faculties in cooperation with their respective administrations, and working closely with the other member institutions. This work will commence in the fall, 1967, under the auspices of a federal grant (Title III, H.E.A. 1965, P.L. 89-329) to the Kansas City Art Institute for participation by all U.I.C.A. member schools.

This grant provides for a series of three institutes with participation by all member schools. These institutes will provide an arena for open discussion by faculty and administrators of the history, philosophy, development, and practices of each of the six programs. Emphasis will be placed on the statement of deficiencies which, by cooperative effort, can be improved. The institutes will also be used to plan a Technical Assistance Program, funded by the same grant, for implementation during the spring semester, 1968.

Questions raised in this conference for consideration and cooperative study were as follows:

1. Departmental Foundation vs. Foundation experience common to all entering students.
2. Technological experience, information, and training at the Foundation level.
3. Quality and experience of faculty at the Foundation level.
4. Relationships between Studio and Liberal Arts programs for Foundation students.
5. Orientation of the first-year student toward professional performance in the Visual Arts.
6. Inter-school exchange of faculty for Foundation teaching.
7. The inclusion of meaning (content) in the studio experience.
8. Environmental Design --i.e. -- student internal to event.

c. Professional Studies, California College of Arts and Crafts

Here are some questions we would like to discuss with other institutions in regard to professional studies.

1. What constitutes a valid program of professional studies at the upper division level? Presuming that the student is able to master his basic skills by the end of his junior year, what should be emphasized in his final year?
2. How can the gap between theoretical and practical professional practices be overcome?
3. How can we get the art professions more involved in what we are doing, and more concerned about the education and training of the next generation of artists?
4. How can we keep students from embracing tomorrow's "cliches" in Art simply because they are "in" at the moment?
5. What do we mean by professional studies anyway?

c. Professional Studies, Kansas City Art Institute

1. The Kansas City Art Institute has drastically reduced its areas of concentration and, to some extent, has generalized each area of study. The Art Institute currently offers degrees in the following five fields: painting and printmaking, ceramics, sculpture, industrial design, and graphic design.

2. Question for discussion: Obviously, there are regional differences and varying capacities to serve the many needs of our society. We would like to explore the success of existing majors at the various schools in serving these needs. It would be worth exploring the reasons that some schools choose not to serve some of these needs, i.e., the Kansas City Art Institute currently has no photography major, nor a major in interior design, etc.

c. Professional Studies, The Maryland Institute

Drawing, painting and sculpture, if taught in the broadest sense - for example a drawing course could include architectural drawing - may provide the essential core of a visual education. Each of these courses relates to design; for some departments a more concentrated investigation of design is definitely needed.

A broad visual education is desirable but we must not forget the one sided specialist - the fanaticist. Should we emphasize environmental design if we do not offer architecture and city planning?

How far should we go in technological studies - is there a tendency to let the new technologies dictate the form? Are we schools of design or art or both or is there a difference? Are we becoming technical schools again?

Is the same curriculum appropriate for a young Giocometti as well as a Tony Smith? How valid are the visual discipline inter-relationships?

c. Professional Studies, The Minneapolis School of Art

In accordance with traditional divisions, there still remain two major areas of study at The Minneapolis School of Art--a Division of Design and a Division of Fine Arts. However, there are increasing bridges between the two and increasing communication.

For example, a third Division, the Division of Foundation Studies, serves the entire school with a full curriculum in the first year and a partial curriculum in the second year, so that all students are working together for a considerable period of time regardless of their intended major field. In the second year all of those students who elect to work in the design areas are required to have one elective in the Fine Arts. They continue that elective for the following two years so that all design students, regardless of their field, Industrial, Graphic, or Fashion Design, will have a three year elective in one of the Fine Arts areas.

In addition, the four year Drawing program is coordinated for all students in the school. Students are not separated in different sections according to their major area of study, but it is usual instead to find students in a third year Drawing class, for example, who are majoring in Sculpture or Graphic Design.

Last year the school introduced the first joint major across two Divisions. That is the joint Graphics-Printmaking major. It is likely that in the future such majors will be appropriate in areas of Painting, and Sculpture, for example. At the present time, as the other schools are probably finding, many Sculpture majors are working in painted forms, and many Painting majors are working three dimensionally.

The basic curriculum at The Minneapolis School of Art is limited to a small number of courses, fewer than forty. The school has no specific specialized courses and instead, for example, has a course called Graphic Design, an open ended problem solving, creative problem solving, program of three years. Within this course a student may use a variety of methods to solve the problems including Photography, Typography, Silk Screen, Printmaking techniques, et cetera. The same would hold true for all the other areas of study, for example, in Sculpture there would be one course called Sculpture which lasts for three years, and within this students may solve creative problems through a variety of materials and techniques. In this way we believe that the curriculum is open to a variety of new materials and techniques. For example, students in Foundation Design have been working with cinematography as one of their creative problem solving projects. There is an increasing interest and an increasing amount of work in the school on projects using light and motion, and an interest in the methods that approach computor graphics.

At this time the school does not plan an expansion into areas related to Architecture, Urban Design, Transportation, Planning, et cetera.

Our students and faculty have worked on city planning projects, primarily from a Graphic Design point of view, but also from the point of view of bus shelter design, street furniture, traffic lights, et cetera. There is a great deal of interest in the urban environment and, in fact, a first year student project involved an exploration of the visual environment of certain city blocks.

The school finds excellent interest in our graduates in Graphic Design and Fashion Design in the upper Midwest area. However, few of the Twin Cities area corporations are using Industrial Designers and instead are sending out their work to Industrial Design complexes in other large cities.

c. Professional Studies, Philadelphia College of Art

As a result of the restructuring of the foundation program, revision of the upper division curriculum has been necessary, and will be put into operation next Fall. We have attempted to introduce flexibility into a situation where previously, once the choice of a major was made, the student was locked in to a prescribed course of study. Eleven majors are now offered with substantial elective options to enable students to put together combinations best calculated to advance his career goals. While the student is required to establish a major in his sophomore year, elective options can be concentrated to constitute an alternate major, so that definitive choice of the major area may be set on to the junior year, with the alternate path then becoming a minor. This will allow one sculpture major, for example, to carry substantial work in ceramics, while another will minor in painting. Similar flexibility is being introduced into liberal arts, with requirements blocked out in the various disciplines with freedom retained to choose from a variety of courses to meet these requirements, and a further area of electives which the student may use to increase concentration in his fields of greatest interest.

c. Professional Studies, Rhode Island School of Design

At Rhode Island School of Design, there are thirteen professional degree programs, lodged within four divisions: Fine Arts, Architecture, Design, and Teacher Education. While Architecture and Teacher Education contain related, compatible, departments, Fine Arts contains a traditional group: painting, sculpture, ceramics, and illustration (which is not a fine art); and Design contains apparel design, textile design, graphic design, photography and industrial design. The historical and accidental reasons for the groupings ignore alternative, better arrangements.

For example, we are now discussing a better arrangement in which departments would be gathered around their supporting shops. All of the planar subjects, such as painting, photography, and textiles, would constitute a division, while the sculptural arts, such as furniture design, sculpture, and product design would be joined in a sculptural division.

Although our Division of Design now includes Textiles, Apparel and Graphics, the department called Industrial Design embraces many other subjects and becomes vague for that reason. There is some thought now about specific independent subjects, such as communications, transportation, therapeutic instruments and product design, with much emphasis throughout upon courses in management; but no steps have yet been taken in those directions.

Within Architecture, we continue to have faith in the steady improvement of the five-year course in Architecture without resorting to a six- or seven-year program; the Landscape Architecture program is not drawing sufficient students, and great confusion about aims exists in Interior Architecture, which does draw students. We have been trying to inject as much architecture as possible, but we are unclear about how much study of furniture design should be undertaken and we have not developed a way to teach the selection processes of a good interior design firm. Suggestions that we enter city planning would require an enormous input of social studies, which we cannot afford, or alliance with Brown University; probably, we will try to develop a graduate program in urban design, coordinated with Brown University.

In Sculpture, enormous vigor has arrived from the improvement of our shops and the national expansion of sculptural techniques. Unfortunately, a comparable growth has not occurred in Painting, where the program has shifted from a tightly organized attention to Late Impressionism toward freedom and atomism during the Junior and Senior years. Many doubts are now being expressed about a course in painting that rests for two years almost exclusively upon the act of a student confronted by a blank canvas, but, while Printmaking has become a vigorous study, no program has been developed to dispel the general bewilderment about education of the painter.

Among the important new programs introduced recently, surely the work of the students in the creation of motion picture films and study of the history of criticism of films stands paramount. As yet, there is no degree program in that area, but, rather, like our insistence upon having all students work in the wood working shops and in the metal shop, we require all students to pursue the basic program in cinematography.

Throughout, there are only vague and primitive allusions to modern information theory, use of computers, and potentials of various electron devices. While use of such materials requires small theoretical knowledge (since most are plug-in systems), there is a set of artists' attitudes that tends to denounce any value in science or technology, and we are only now beginning to make new assaults on that set with courses in science and the history of technology.

C. PROFESSIONAL STUDIES

Reporter: George D. Culler, President
Philadelphia College of Art

It was understood that for purposes of discussion the term professional studies indicated that part of the art school's curriculum which followed the foundation year or years, and in which the student identifies a direction and pursues a course of study leading toward professional capability in the selected area of specialization. Discussion concerned first, the nature of the professional studies curriculum; identification of areas of professional study, evaluation and reorganization of programs; and second, the relationship of such programs to the needs of business and industry, to the professions and professional organizations, and to regulating agencies.

The Nature of Professional Studies

Of primary concern was the clarification of the nature of professional programs in the four year degree granting college of art and design. To be professional, preparation in the area of specialization must be substantial and intensive, yet avoid the narrowly vocational. As far as possible the division into fields of professional study should undertake to identify and concentrate on major areas of professional concern, resisting tendencies to splinter in response to many narrowly conceived vocational needs. At the same time flexibility within the structure of professional studies is desirable in order to serve properly differences in student objectives and permit creative adaptation to evolving conditions in art and design. Kansas City advocated a structure of professional studies determined through the analysis of the creative characteristics of students. Students, it was stated, tend first to be either two dimensionally or three dimensionally oriented, and then, within each group to be concerned either with expression or with problem solving. A fifth type, differing from the preceding four, is the craftsman.

It was felt that the traditional practice of establishing majors corresponding to existing areas of professional practice - as interior design, industrial design, etc., - has the drawback of tending to perpetuate rigid divisions which progressively do not correspond with emerging developments in art and design. Rhode Island agreed that the primary attempt should be to identify the major and fundamental areas of professional concern, but expressed the hope that a way could be found to cross reference to significant emerging social needs - as transportation, conservation, communication, etc. - to the end that designers could be prepared in recognition of these emerging needs.

Relationship of Professional Studies to the Regulating Agencies, the Professions, and to the Employer

Some areas of professional study, as architecture and art education, must meet requirements imposed by exterior agencies, governmental or professional. The following questions were therefore raised for discussion. Should licensing or certification by professional or governmental organizations be encouraged? Will such means serve in fact to strengthen the design professions? The consensus was that such devices inhibit more than they help. Other disciplines, similar in nature to the arts, have been successful in establishing and maintaining high standards of professional practice without recourse to licensing or certification. It was noted further that both professional organizations and employers tend to propose requirements based too completely on short term and narrowly conceived vocational criteria.

It was agreed that greater efforts must be made to clarify and to interpret to higher education, to the design professions, and to business and industry, the role of the professional studies program in the four year art college, as it relates to vocational and para-technical programs on the one hand, and to graduate work and continuing development on the job on the other. Professional studies in the art college, it was felt, must broadly and substantially prepare the student to enter a professional field, but should not be considered necessarily terminal. Increasingly, further work, either at the graduate level or in the field, will be needed to prepare the broadly qualified designer to cope with the specific requirements of the specialized field he enters.

At the other end of the spectrum it was recognized that business and industry has needs for technical skills in commercial art which can be met by courses of training less extensive than those offered by the four year institutions. It was stated that the degree granting institutions should now make it clear that responsibility for such vocational training must be located elsewhere. Efforts should be made to communicate to those concerned with higher education at state and federal levels the advisability of encouraging the two year schools - vocational schools and community colleges - to establish programs to train the technicians needed in commercial art.

Concurrently industry should be made aware of the fact that their needs for draftsmen and other graphic technicians can be met by training programs less complex and expensive than the four year professional program of the art school. At the same time industry needs to understand better the creative function of the professionally trained designer graduating from four year art and design colleges, in order to utilize such designers more effectively and at higher levels within the corporate structure. Clarification of the contribution professional designers can make to business and industry was seen as a critical present need.

To improve communication with industry in this regard it was proposed that the Johnson Foundation be asked to schedule a wingspread conference of leaders of industry and heads of schools. Robert H. Miller (Rhode Island) and George Culler (Philadelphia) were asked to undertake to secure Foundation sponsorship of such a conference.

d. Humanistic Studies, California College of Arts and Crafts

To a great extent the offerings at CCAC are based upon the requirements of the State of California for teachers of art, the Regional Accrediting Agency, and the College's own aspirations for the general education of its students. The Bachelor's degree program for students who wish to teach in California is not unlike a liberal arts degree program except that it goes far beyond the liberal arts offerings in the major field. CCAC recently introduced foreign languages and mathematics, and a more extensive program in the sciences and history. A new facility, under construction now at a cost of more than a million dollars, will house a new language lab, and a science lecture hall fully equipped with closed circuit television, telemicroscopes, multiprojection screens and the like. The College also offers a teaching minor in English and literature for Art Education majors. Most of our students love poetry, consequently, many of these courses are taken by students who do not aspire to teach.

Perhaps the most unique aspect of the College's program in humanistic studies is that the faculty for the program are selected on the basis of their professional recognition rather than on their academic standing. As a consequence, professional poets, novelists, and other writers are to be found in the English and Literature division of the College.

d. Humanistic Studies, Kansas City Art Institute

1. The Kansas City Art Institute currently has a full-time general education faculty, including art history, consisting of 11 persons. About one third of these have completed doctoral studies, the balance master's degrees. The general education department at the Kansas City Art Institute is the newest and most expandable area. Recruitment for this area has proven to be no more difficult than in the studio areas. Leadership by the faculty is comparable to that in the studio areas.

2. First, we believe that each school should explore their philosophy and objectives with respect to general education. We believe there will be differences and possible contradictions among member schools. Currently, the Kansas City Art Institute requires 52 hours of general education, in addition to 100 studio hours. During the coming year, we will initiate a non-structured curriculum with team teaching of general education in the first year. If the results are satisfactory, we will extend this to the second year in 1968.

d. Humanistic Studies, The Maryland Institute College of Art

What is here called humanistic studies covers 40 of the 120 credit minimum requirement for the BFA degree at The Maryland Institute. The Institute first offered the BFA in 1935, to art teacher education majors, and the academic course requirements for the degree were dictated in large part by the State requirements for teacher certification at that time. Over the years the BFA has grown to include all departments, and the academic requirements had been modified slowly from the original structure. Presently the requirements are 18 credits of survey of world history of art and ideas, 12 credits in reading courses from the literature of the sciences and humanities, 4 credits in Written English, 4 credits elected by the student in some science or humanities courses, and 2 credits of senior readings recommended by each department for its majors.

We hope the history program, with its emphasis on art history, will prove to be of some evaluative use to art students in a world culture, towards helping them place their own time and production into the scheme of that culture, the human conditioner.

We hope that the entire program will further condition in the students the habit to turn more critically to speech and writing after graduation, when, on their own, they will have to search for ways to restate confusion in the form of relevant questions and viable answers.

For reasons of perpetuating the growth and use of literacy skills into a critical "habit" we schedule only two academic courses per semester for the majority of students, one history and one reading course for the 8 semesters. Though some would like to "get it out of the way", we do not conceive of the skills and information offered as being that irrelevant.

Two of the academic teachers posed their thought as follows: "we do not expect these particular students, with their special interests in the studio, to acquire a kind of 'total' literacy: we feel that exposure to this kind of intellectual discipline is the worthwhile aspect....I think I would say that my teaching aim in this sort of school is always suggestive rather than conclusive."

Other teachers' remarks proposed that they found the outside assignment guidelines set by the administration helpful (150-200 pages of reading total, and about 500 words of writing per week.) They prefer choosing their own texts rather than choosing texts that form a part of a "unified" reading program. All conclude that they cannot tell the difference between students so far as the majors they have chosen.

Administrative observations are as follows: The more scholarly teachers tend to structure their courses around major genre of their subject, while those who consider themselves writers, poets, or working historians and scientists choose to use whatever is their most current involvement as structure. Teachers older than 30 years old, and particularly those trained in literature and the humanities seem less experimental and more prone to guard what they have been taught in the way they were taught from "mixture" with joint programs combining the sciences or studio; while those who are younger, or were trained in the sciences seem more prone to experiment with both content and method. (An aside: studio teachers trained in the East seem less willing to experiment radically, than those from the West.)

The more experienced teachers, regardless of subject, do not feel that adding more credits in academic subjects, even up to 50% more, would bring results worth the problems created for art students; they feel the specialized commitment to the studio that students bring to an art school is the determining factor they must live and work with. The less experienced teachers feel that what they consider their failure to "convert" students to a lively interest in their field is due to the lack of time they spend with the students. Yet, all agree that no more than one or two academic courses per semester makes much sense for art students.

The majority of the academic teachers voted with the majority of studio teachers to retain the 0 to 100 grading system rather than a pass/fail system, and they were split on their vote to allow students the option of passing degree standards by examination only (though the majority passed this resolution).

Finally, from this Dean's point of view, the greatest shortcoming in the faculty (as a whole, in fact) is that they tend to have an administrator-outlook: instead of insisting on pursuing the ideal values of their subjects, they attempt a "realistic" approach, kowtowing to financial determinism rather than fighting for financial independence for the sake of value education. This is pathetic in us all, because like a deprived member of a minority ghetto who is allowed an automobile on credit, and then identifies with the values of his creditor, we become increasingly dependent on pre-set patterns, confusing finance and education, and thus blinded to options that could bypass financial restrictions in order to perpetuate and demonstrate by our own individual behaviour a refinement towards ideal values, regardless of our particular or specialized interests.

d. Humanistic Studies, The Minneapolis School of Art

The recent changes in the MSA liberal arts curriculum are designed to fulfill more adequately two enduring objectives:

1. to improve the integrity of our general education program by more effectively fostering self-knowledge and knowledge of our heritage; and,

2. to make this program effectively relevant to the specific education of the student artist.

The changes may be understood as representing a modification of past policy pursued at the MSA to maintain the necessary and delicate balance in emphasis between these two objectives. Past policy emphasized the value of making deliberate use of the student's known orientation to the visual arts in order to accomplish academic objectives over that of using the academic to further the student's interests in the visual arts. However, our modification of this traditional policy does not substitute for this emphasis, an emphasis upon the latter alternative. The modification of past policy is based, rather upon the assurance that a forced option between the two alternatives posed need not, and ought not to be made; that it is possible so to improve the integrity of the liberal arts program that it becomes more effectively relevant to the education of the artist; and that conversely, considerations regarding the manner in which such courses may be more relevant to the education of the artist are immediately viable in improving the integrity of the program.

This assurance is the result of years of curricular experimentation and of research in the philosophy of art and the philosophy of education, experimentation and research whose history cannot be retraced here. In the present context, the following briefly stated points will have to suffice as an explanation and justification of the modified policy:

1. This policy is based upon the belief that the degree of integrity of any general education program is a function of the extent to which it fosters an understanding of the history of dialectically-related value-perspectives and not at all a function of the extent to which some particular kind of human activity had been distinguished from others and isolated for exclusive attention. It is surely because the character and significance of any human activity is so much a function of the manner of its relationships to other human activities that Whitehead is right when he says, "You may not divide the seamless coat of learning." Value-perspectives can be distinguished from one another, however; and if a dialectical study of similarities and differences among value-perspectives can foster an understanding of man and of self--as we believe it can--such a study would have the only kind of integrity which is both essential and possible in a general education program.

2. However, the history of dialectically-related value-perspectives is not exhausted by the history of religion, theology, philosophy and politics.

Every form of human activity is governed by, and expressive of, a value-perspective by virtue of its being "goal-directed", and that particular way of searching for truth which we call "scientific" is no exception. No human activity is ever wholly governed by logical, empirical or pragmatic considerations alone, nor are the products or results of such activity ever wholly devoid of evidence of this fact. In addition to the anagogical, or striving, dimension of all human activity, there is what may be called a "tropological", or "turning", dimension which manifests itself in the manner in which the mind isolates and/or relates wholes and parts of wholes; and it is because this activity of differentiation and integration involves selective attention and ignorance that it may be regarded as indicative or expressive of a value-perspective. Thus, "the history of dialectically-related value-perspectives" is synonymous with "the history of human activity"--including scientific activity.

3. But it is neither possible nor necessary to study the history of all human activity if a general education program is to have integrity. What part of this history, then, ought to be studied? This question can be answered by referring to the MSA student's known orientation to the visual arts and to the objective of the general education program to make this program effectively relevant to the education of the student artist. In the first place, no one will seriously deny that study of works of visual art can give impetus and direction to creative activity in the visual arts, and that, therefore, a liberal arts program devoted to such study can be effectively relevant to the art-student's education--assuming, of course, that sufficient time is allotted to this study to obviate its being superficial. In the second place, few will now seriously deny that, with respect to an indefinitely large number of works of visual art at least, it is essential to their understanding to understand the period in which they were made and that such understanding involves knowledge of the theological, mythological, philosophical, natural and social scientific thought of the period as well as of the verbal and musical arts and of the socio-politico-economic history of the period; and that, therefore, if a survey course in art history is to avoid superficiality--if it is to have integrity--it must either include, or be supplemented by, an intellectual and cultural history. Finally, not only this supplemental intellectual and cultural history but also the history of art itself can be understood as a "history of dialectically-related value-perspectives", study of which, as we have maintained, is both possible and essential if a general education program (or any course thereof) is to have integrity. Thus, both objectives of the liberal arts program can be accomplished through the study of works of art, in the process of which the materials, concepts, issues, principles and problems which constitute conventional general education courses are necessarily discussed.

4. Thus the problem of determining the function of a liberal arts program at the MSA has become one of determining what is required if the study

of works of visual art is to accomplish the two objectives of this program. The accompanying outline of course-content is a tentative attempt in this direction. Needless to say, the ultimate source of integrity in any program is primarily a function of the quality of its teaching faculty.

d. Humanistic Studies, Philadelphia College of Art

The Liberal Arts Division of the College was enlarged last year in order to undertake the liberal studies teaching for the college, and a neighboring professional institution, the Philadelphia Musical Academy. This venture, while presenting expected implementation problems has been generally successful; increase in volume has enabled us to strengthen the faculty and increase elective offerings. There is a substantial although not complete, correspondence in the needs of the two institutions.

We have now been funded to undertake a study of the creation of a liberal arts facility designed to serve a consortium of professional colleges in the visual and performing arts. In making this study we propose to set aside previous practice, believing that to a large degree it has constituted simply "borrowing" from the curricula of liberal arts colleges, and undertake to determine rather what investigations in the humanities, physical and social sciences are pertinent to the artist as a committed creative individual in today's society. We shall appreciate suggestions now and shall undertake to make our findings available to others when the study is completed.

d. Humanistic Studies , Rhode Island School of Design

An independent school of design in addressing itself to the role and place of humanistic studies is confronted with a dilemma. On the one hand, the very nature of the school requires the broadest and most thorough education in the visual arts gradually narrowing into a field of specialization. On the other hand, any time devoted to general education means that much less time devoted directly and exclusively to design education.

It is a fact about schools of this sort that all students are involved in one of another of the visual arts. It is also a fact that in a good program each academic offering has its own particular discipline and subjectmatter. Those schools with integrated curricula adopt the hypothesis that it is possible to take advantage of the common involvement in the visual arts and still preserve the rigor of a given academic subjectmatter.

Rhode Island School of Design offers 19 courses in Art History. Four are required of all students, 24 courses in Literature, 2 courses in Science, 6 courses in Philosophy and Psychology, and 2 courses in Music. Certain art history courses are required and upper classmen must select electives from two or more areas. The actual integration of these courses with studio work varies with the subject matter and with the interests of the particular instructor.

One indirect but effective method of relating all of the work in the college to its common principal concerns is the conscious involvement of both studio and academic faculty on all levels of faculty organization and curriculum development as well as in all committee service related to the offices of Dean of the College, Dean of the Faculty, and Dean of Students. This is only possible when the great majority of academic faculty members enjoy full time positions at the college.

One price that is paid for such near-total involvement of the academic faculty in the School of Design is a substantial estrangement of such a faculty member from his own discipline and certainly from the community of scholars involved in his particular discipline. Only unusual efforts on the part of an academic faculty member can keep these important lines of communication open.

Other problems in the area of humanistic studies continue to concern us.

1. Most of our courses in art history and literature are historical and critical rather than intrinsically creative. However, out of our film program in intermediate design and the recent addition of courses in film history has come a sharpening of the possibility of more humanistic courses having direct professional alliance with the arts. 2. In several disciplines, particularly architecture and industrial design, we are concerned about the lack of training in the management and in financial organization and control. 3. We are interested in the addition of courses on conservation to our fine arts division as well as more structured investigation of materials and techniques. 4. We feel that great opportunities confront us in the development of a science curriculum which could, through the study of optics of the physics or visual phenomena, for example, give insights into the methods of science and provide opportunities for new kinds of visual presentation. Parallel to that, we feel that a psychology course beginning with problems of perception and theories of learning could relate directly to both the science offering and to studio work.

D. HUMANISTIC STUDIES

Reporter: Robert H. Miller, Planning Officer
Rhode Island School of Design

Humanistic studies at independent schools of art give every indication of approaching a new phase. Movement into that new phase is complicated by the history of liberal arts programs within the schools themselves. Many of the schools added liberal arts programs to their curriculums because of external pressures. In some cases, they appeared as required components of teacher education programs and were made available to other students on an elective basis. In some cases, liberal arts courses were added to meet the requirements of state and regional accrediting agencies. Only very rarely was there serious effort in advance to establish programs of humanistic studies that were specifically designed for students in the visual arts.

There is, however, today almost unanimous recognition of the need and of the opportunity for programs that can at once take advantage of the common interests of all such students and provide new and highly promising opportunities for humanists themselves to move in the direction of the visual arts.

Progress has been slow because of the entrenchment of existing curriculums which mechanically satisfy the requirements of accrediting agencies or which constitute little more than an amalgam of the fields of interest and the preferences of the faculty at any particular time. Some schools of art have attempted to provide a general education for their students by devoting almost all of the liberal arts curriculum to courses in the history of art and in the history of ideas. Others feel that this approach fails to provide a truly general education, as it necessarily dilutes the natural and social sciences as disciplines.

All schools indicate a wish to join in a common attack on the problems of humanistic studies and the recruitment of superior personnel to develop and to staff experimental courses.

There is reason to believe that independent schools of art can expect to see a significant increase in the supply of potential faculty members in humanistic studies through one or both of two developments. The first is greater interest on the part of universities in offering the Ph.D. in General Education. The second is an increasing interest on the part of scholars in the social sciences and the humanities in the visual arts and in the kind of higher education offered by the schools of art. Advantage can be taken of both these states of affairs through such means as the National Teaching Fellowship Program under Title III, P.L. 89-329, Higher Education Act of 1965. At least two schools have inaugurated programs using such fellowships.

At the same time, now that the pressures, both direct and subtle, of accreditation are somewhat relieved, it is possible for the independent school of art to become much more experimental in seeking the kinds of humanistic offerings suitable for its curriculum and its student body.

Within the U.I.C.A., these explorations would benefit from an analysis of what is presently going on within the academic curriculums of the member schools. Such an analysis would aid the membership in clarifying needs and in pointing to new avenues for exploration. It would be desirable for the heads of the Liberal Arts Divisions of the member schools to meet periodically, for example, at the Annual Meeting of the College Art Association, to explore views, to gather data, and to coordinate plans.

A system of faculty exchanges could also enrich the offerings of the member schools. Such exchanges would usually be for at least a semester and probably an academic year. However, video taping of lectures and of courses offers an efficient and economic mode of faculty exchange. Funding is available for such a program under Title VI of the Higher Education Act of 1965.

e. Teacher Education, California College of Arts and Crafts

Recent legislation in the State of California has made it possible to strengthen the teacher education program at CCAC. By state law, all professional courses in teacher education are taught subsequent to the attainment of a Bachelor's degree, and certain minimum standards have been set by the state for the curriculum at the undergraduate level.

Although it was difficult in the beginning to fit the College's goals into the state's mold, subsequent legislation which liberalized these requirements enabled CCAC to come forth with a program which has proven to be generally satisfactory.

CCAC is the only art school in California accredited by the State Board of Education to award teaching credentials in art. Public state colleges and universities have a monopoly on this. Nevertheless, through private and federal aid, the College has been able to keep pace with the public institutions and all our graduates are placed shortly after attainment of their teaching credentials.

A CCAC student who wishes to earn a teaching credential can do so in one of the following ways:

1. By having a BFA, and taking a fifth year of study in the Teacher Education Department supplementing undergraduate courses offered by the College and required by the State of California for the credential. The total time required to do this is more than five years unless summer sessions are utilized.
2. By taking a special degree program which is tailor-made to the state's specifications, upon which the College's requirements are superimposed. Basically, this program has more offerings in general education, provides a teaching minor in English and literature and offers a more diversified major in the fine arts. Students pursuing this course successfully are guaranteed admission to the graduate Teacher Education program. However, they must maintain a high scholastic standing throughout their undergraduate years if they are to remain in the program.
3. Either procedure mentioned above followed by a program in which the Master's degree is pursued concurrently with the teaching credential.
4. For junior college teaching candidates, only the Master's degree is required initially by the State of California.

A new wing for art education is currently under construction. It will contain demonstration classrooms, videotape surveillance systems and will house the teacher placement center for students and alumni.

e. Teacher Education, Kansas City Art Institute

1. At the present time, the Kansas City Art Institute offers no undergraduate work related to art education or toward certification for public school teaching. It has restricted its activity to special seminars and communication with teachers in the metropolitan area. Approximately two graduating seniors per year are being re-directed toward the teacher education field. Because the school offers no BAE degree, very few undergraduates contemplate this field.

2. The Kansas City Art Institute plans to develop an experimental summer institute for art teachers in conjunction with art teachers in the state of Missouri. If the pilot program establishes an ability to serve real needs, the Art Institute will submit a summer master's program for review by the North Central Association in 1969. We feel that the UICA schools should compare philosophies and ideas in this field. We believe that undergraduate art education offers certain conflicts that are inconsistent with undergraduate professional programs.

e. Teacher Education, The Maryland Institute College of Art

1. Our greatest athletes pay public respect to their coaches, who are not themselves proficient performers in the particular sport -- and often, have never been. And it is a tradition that our musicians and actors (the performers) pay homage to their non-performing teachers. Perhaps, even an artist, designer, or art school administrator has been selfless and secure enough to extol the importance of a second grade teacher (or parent) in their eventual professional development in the arts, even though the mentor couldn't draw a straight line. If a teacher can recognize and encourage a particular bent in a youngster so that he or she gains the self-confidence to grow to excel -- particularly, to excel the teacher's level, and the childish dreams of the youngster -- then the teacher's humanly sensitive performance in such a case is the subject of education. Obviously, the narrower the skill to be gained, the fewer teachers will be available to recognize and encourage, but the narrower the skill and the more dependent on repetition of the skill to learn it, the closer we move men towards behaving like teaching machines -- it is the machine that is best at highly redundant response conditioning. There is, with students and teachers in face to face contact, a human question, random and disorderly and even subversive on occasions. The further removed the administrator from that primary contact (in education, government, industry, etc., including art schools), the more likely he will use his authority to opt in the direction of "professionalism" and mechanistics, and away from the humanist direction. To define these terms as we are using them, see classicist-humanist William Arrowsmith's, "The Shame of the Graduate Schools", Harper's, March 1966, and his paper, The Future Of Teaching, keynote address, American Council on Education, New Orleans meeting. Then compare to the Conant/Rickover/Rafferty idea that the sole measure of the "right to teach" is one's knowledge of and ability to perform in a subject area.

This latter administrator-triumvirate seems to agree that the standard against which one's knowledge and ability is measured is set somehow, shrouded, anonymous, and almost mystically, by the "public" good--not necessarily the artistic public, nor even scientific public, but obviously political public good. We feel that artists, designers and administrators in higher art education tend to reflect that point of view to a naive extreme bordering on primitivism when they use such terms as "weaker" students, and "better" schools. If the "weaker" students are attracted to art education, one could, easily with as much ease in fact, say that weaker teachers, artists, and scholars are attracted to administration and commercially applicable design and fine arts; or weaker teachers, designers, and administrators are attracted to the escape in fine arts. "Weaker" than what? "Better" than what? This attitude towards omission is similar to Conant's "little" omission: when he expressed a possible incompatibility between "individual development" and "national need", he forgot to define what nation, at what time in its history, and which need dictated by whom of what Established Interest? (The Child, The Parent, the State.)

One must say, rather rudely, do you want to see whether art teaching in the lower schools is poor? Then you spend the time visiting classrooms and discussing your observations with other than your predictably agreeable peers: talk to students, teachers, parents, school psychiatrists, etc....

2. Three years ago we tried deferring the education courses and practice teaching required by our state until the last year of undergrad study. This year we are going back to the old form of starting sophomores out with observation, and having juniors take principles, etc., and seniors take practice teaching (the most important part of the required teaching curriculum we feel). We have found through interview that the majority of students who major in teaching intended to from the time of admissions; if they are the "weaker" students, then what selective good is done by admitting them, hiding the fact they are in our midst for three years, then trying to smuggle them through a "rush" program in the senior year, or in a fifth year of grad work? We realize that one inference of the deferred major plan is that the "other" faculty will weed out the recessives, leaving a strong senior strain. This too seems naive, especially for small independent art schools, for how can we minority schools be so certain that we are not getting as applicant only those recessives that lower schools have already weeded out of college competition? Also, to repeat, how certain can we be that studio teachers and administrators in art schools are not attracted to higher education because of "weakness"?

(We can easily account for most of our graduates who go into teaching: they stay longer at their jobs, and they are in the public eye and easily traceable. They also make up a minority of the total number of students graduating each year. So, we must ask, what happens to all that majority of "stronger" students after graduation? How do they deport themselves? Do they stay in art related vocations? Why do we not hear more about their outstanding contributions and human services?)

Finally, and less defensively, we on the art education faculty prefer prolonged contact with students who want to become teachers, socially and in classes we teach concerning education -- in fact, we'd prefer to know them in high school and all four years of college. We want our recommendations of whether they should be allowed to take state certification courses, and particularly practice teaching to be as well founded as possible in personal and familiar observations. The senior year is not enough contact.

3. In summary we would say that the student must teach voluntarily, to see if he or she like/need that way of life, as early as possible, and as often as they want to try -- in summer camps, head-start programs, ghetto tutorials, undergrad volunteers, children's Saturday classes. And we need to observe them doing the act of teaching as long as possible. Then we must compare our observations against those offered by their students, their master teachers, and their fellow student-teachers. We suspect that this is where we can gain a higher probability for answering the most relevant question: are they strong or weak teachers?

e. Teacher Education, Philadelphia College of Art

The College offers a major in Art Teacher education, believing that only a professional institution has the capacity to train the fully competent artist-teacher.

We believe further that, because the need for such teachers, working effectively at the elementary and secondary school level is very great, the obligation of the professional school is clear, whatever the difficulties.

Under the direction of John Cataldo, head of the department of art teacher education, strong efforts have been made to reduce educational courses to the minimum of those considered essential, and to require a maximum concentration of studio and shop work, with standards imposed being the same as for other majors.

c. Teacher Education, Rhode Island School of Design

Undergraduate students enter the Division of Teacher Education in their senior year. They come from any of the studio areas and continue in their major field through the fall semester. Thus, education majors have a studio concentration of three and one half years.

During the course of their senior year they take four education courses (Educational Psychology, Methods at the Elemenatry and Secondary Level, and History of Education). In addition they work as practice teachers for 20 weeks in our Saturday School first semester. Second semester they work five days a week for 16 weeks in public schools in Rhode Island and Massachusetts. All students practice teach at both the elementary and secondary levels and teach a full five classes per day at least by mid point in the semester.

MAT students have essentially the same curriculum. The MA for experienced teachers involves participation in our Summer Foundation program. It brings the teacher back into the studio and up to date on what is happening in the world of art and in recent developments in art education and related research areas.

The business of the Division of Teacher Education is preparing art teachers for elementary, secondary and college level positions. It is our belief that effective art teaching at all levels has much in common. Effective art teacher is usually characterized by:

An active personal involvement in art.
A broad and rich background in a studio area.
A working knowledge of art history.
A real interest in people and some insight into what makes them tick.
An ability to present exciting and challenging problems.
A sense of humor.

We do not believe that a first or second grader has less need than a graduate student for a talented, well prepared art teacher.

The strength of our program is in its good students working together in a spirit of excitement. A few days ago one of the Deans in looking over our 1967-68 undergraduate candidates for Teacher Education claimed we had all the good students. If we don't have all the good ones we certainly have none of the bad ones.

Next year the Rhode Island School of Design will use four of our MAT and MA graduates as part time teachers in such diverse areas as drawing, lettering, illustration and architecture.

The important consideration in teacher education is getting together a good group of students, giving them some sound basic training in education laced with a large amount of practice teaching. Perhaps most important is weeding out those that are weak from the program.

E. TEACHER EDUCATION

Reporter: Robert F. Forth, Dean
The Maryland Institute College of Art

Teacher education in a college of art potentially is the most far-reaching topic discussed at our conference. I will attempt here to put in perspective the relationship between teacher education and the other topics we discussed.

I will not include all that was discussed because some of it is well known to all of us. I will, instead, take the liberty to go somewhat farther afield than I originally intended, because I found the discussion and the topic stimulating enough to suggest relevant, if tentative, connections to areas beyond a strictly academic environment.

It seems to be that the area of teacher education is intricately connected to other areas of our common concern. Teacher education can reflect upon our uniqueness. It can reflect upon our admissions problems and our techniques of freshman education. And it can reflect upon our education in the Humanities and upon what we see, or do not see, as our ultimate role as educational institutions.

The art teacher deals with members of future generations while they are in their most formative years and he deals with them before we even see them. In addition the art teacher works in an educational system that is much more involved with the outside world than is our system.

By this I mean that the lower schools are directly involved with problems of civil rights, overpopulation, deprivation and nutrition, and the organization of teachers into labor unions to attempt to gain a larger share of tax money than some other public sector. Indeed, we in colleges of art must look like ivory tower educators when we tell a teacher in such a system of our problems because our problems are not always relevant to him.

But his problems are relevant to us. We began our discussion with problems of admissions procedures. In this area and in freshman education, our art education graduates have an effect on our programs. As they improve the calibre of art education in the lower schools they send us better students and we must be prepared to offer these students a better education.

One participant noted that increasing numbers of high school seniors are being advised to apply to his college by art teachers who have graduated from his college. The high school graduates present portfolios that include most of the problems now being taught in "foundation" courses. This reflects upon the future of our foundation programs and it reflects upon our admissions procedures.

Dr. Bush-Brown noted that M.I.T. recruiters expound to high school students the idea of a "science centered" education without considering which college a student wants to attend. Perhaps we could try a variation on this theme by trying to convince high school students interested in art that they should get a higher education. We could point out that the arts are not so far removed from the rest of human knowledge and understanding that a student could not become liberally educated by attending an art college. This theme, then, would reflect upon the future of our courses in the Humanities.

All of this reflects upon our uniqueness and our ultimate goals. When each of the six presidents who attended the conference sought for some way to define what is unique about U.I.C.A. colleges, certain areas of preventative concern were mentioned again and again -- design for urban renewal, basic shelter, conservation and the avoidance of pollution, recreation and leisure.

Are these not the publicly acceptable issues that one would expect an administrator to concern himself with? They are in line with political cliches, industrial campaigns, business interests and they keep the critic at arm's length.

What if it were proposed by our faculties that the task of graduates in teacher education is to introduce into the classroom corrective design to avoid human pollution of the young and to prepare the young to assume roles of conservators and extenders of the mass human condition through the performed production of model symbolic ways and means? And what would happen if our faculties pursued this aim with zeal?

I can only begin to imagine the embarrassment that this program might create for administrators when it came time to raise funds from mass media and mass production organizations and from politically conservative interests.

It might be that such a program would distinguish us from university-connected art departments and might give us a truly unique role. But by the same measure it might create open conflict between administrations, faculties and our outside interests.

What I am leading up to is an administrative problem. Which students would we not admit? Which faculty would we not hire? What would we not allow as a use of existing knowledge? What kinds of centralized or decentralized shops would we not allow? In which countries would we not want study centers? And from whom would we not accept funds?

I suspect that these negative boundaries, beyond which we might not want to go, define our commonness and our uniqueness. They reveal the extent to which our effort at being "independent" is independence and the extent to which it is semantic gaming.

I suspect that if we administrators and our faculties were to set high examples, ideal and tough, kind and humane, we would worry less about who should be allowed as major areas of concentration, and about whether "vocation" and "profession" imply varying degrees of ethical values. We would be selected and our problems would be simpler.

As administrators, whose central concern often is paying bills, I cannot help but wonder how our organizations differ from non-professional profit motivated organizations. Yet somehow, I cannot help feeling that they should differ if for no other reason than that there is safety in variety if the human condition is to survive.

f. Faculty and Administrators Exchange Programs, California College of Arts and Crafts

When it comes to communications between the various elements of the campus community, CCAC has its problems. Some of the present issues at CCAC are:

1. Administrative staff are dogmatic, unsympathetic, inflexible, and don't know what art or education are all about. (say the faculty)

2. The faculty are careless, lazy, overrated, pompous, impatient, and just don't understand our problems. (says the administration.)

Faculty participation in governance is encouraged at CCAC. Appointments, promotions, curriculum changes, student personnel matters are generated through the faculty at the insistance of the administration.

Faculty are generally happy about being in a position of making decisions, but become uncomfortable when they learn that they are to be held responsible for those decisions.

Budgeting matters are an enigma to most of the faculty, and the learning processes in this area are slow.

Nevertheless, we hope eventually to train key faculty in the processes of budget preparation and to make them responsible for controlling expenditures in their area.

f. Faculty and Administrators Exchange Programs, Kansas City Art Institute

1. The Kansas City Art Institute currently enjoys little exchange with member schools except through NASA. Administrators occasionally visit schools in a consulting capacity and approximately five faculty members per year serve as visiting lecturers.

2. Questions for discussion: We believe that one of the primary factors of the UICA would be to improve faculty and administrative exchange programs in two phases: a) cooperative activity to take full advantage of the "big school" situtaiton through UICA activity; b) we feel that through cooperative "grantsmanship", new sources of support should be developed for this area which is generally neglected among member schools. We think that every effort should be made to develop apprentice programs and other programs that would provide administrative talent and regeneration for the schools, i.e., similar to apprentice programs for curators now enjoyed by museums. We believe that administrators also need to exchange more information on administrative procedures and institutional research.

f. Faculty and Administration Organization, Minneapolis School of Art

The administration and governing board organization of The Minneapolis School of Art is unique among the six schools in the Union of Independent Colleges of Art. The Board of Trustees and its paid employee, the President of the Board, serve as the governing body over The Minneapolis Institute of Arts, the museum, and The Minneapolis School of Art. The Director of the Institute of Arts and the Director of the School of Art are separate, but equal, under the Board of Trustees. The Board of Trustees, called The Minneapolis Society of Fine Arts, is responsible for fund raising in the broad sense, that is, to meet operating costs and deficits, general building and grounds maintenance, IBM operation and payroll, and general development and capital improvement.

The Director of the School is responsible for all professional matters in the operation of the school, for preparing of budgets, for school public relations and publicity, long-range planning, federal and state grants and proposals, and for specific proposals to foundations and individuals, that is, for fund raising of a specific, educational nature.

Second in command to the Director of the school is the Academic Dean, whose primary responsibility is to admissions and the office of the registrar, and who also has under his jurisdiction, a Dean of Students and Student Affairs. He serves as chief executive officer in the absence of the Director.

The rest of the administrative staff, that is the professional administrative staff, consists of an Assistant Registrar, an Assistant Dean of Admissions, a Dean of Students, a Business Manager and, as part-time positions, an Office of Housing and Placement, an Office of the Alumni, and two resident advisors or Housemothers.

The Director of the School meets monthly with a School Committee of the Board of Trustees, a Committee of advice and consent rather than an acting committee. The School Director meets monthly with the Executive Committee of the Board of Trustees, and sits as an ex-officio member on such other board committees as Long-range Planning, the Fund Development Committee, the Design Review Committee. The Director makes a full report to each Quarterly Meeting of the Board of Trustees and the governing body.

Four years ago The Minneapolis School of Art introduced the ranks of Instructor, Assistant Professor, Associate Professor, Professor, and Visiting Professor to the school. Conditions of rank and promotion are included in this statement. Sabbatical leave was also introduced to the faculty four years ago, and an average of one faculty member each year has been on sabbatical leave.

The chief vehicle of educational policy and curriculum at The Minneapolis School of Art is the Educational Policy Committee. For the past three years this committee has consisted of the four Division Heads, i.e., Liberal Arts, Fine Arts, Design, and Foundation Studies, as well as the Dean of Students and the Academic Dean. The committee is presided over by the Director. Normally, curriculum changes and changes in educational policy originate with this committee, and are then taken to the full faculty. A full meeting of the faculty is normally held every two months. All faculty are eligible to vote with the exception of Instructors in their first year of appointment, and Visiting Professors. Faculty vote is necessary in such matters as curriculum changes, commencement speaker, honarary degrees, attendance regulations, and other matters of major educational policy.

There are several other committees of the faculty that are active. The Admissions Committee reviews all portfolios for admission and evaluates them. The Dean's Committee, responsible to the Academic Dean, hears student petitions for redress of grievances, especially involving grades and standings in the institution. Students who have failed, or have been dropped from school, may petition the Dean's Committee. The Library Committee meets regularly to discuss policy regarding the Library and the purchase of books and periodicals. The Scholarship Committee is responsible for the awarding of all scholarships, grants, student aid and work-service contracts in the school. Normally, the committee's major job is done in the late spring when all applications for student aid are reviewed for the following year. The Business Manager and the Dean of Students are automatically on this committee along with three members of the faculty.

The educational policy structure of the school is simple. Faculty are primarily responsible first to their Division Head, and their Division Head to the Educational Policy Committee and to the Director. Division Heads are asked each year to recommend faculty for promotion, salary changes, retention or dismissal. Division Heads and a senior member of each department consult with the Director of the school regarding new appointments in their areas. Any member of the faculty, through his Department Head, and/or Division Head, may make requests for physical changes in the plant, for new equipment or supplies for their area. The Business Manager of the school is responsible for getting prices and bids on all requests of this kind and on assisting in developing the school budget.

School budgets are discussed by the Director of the School with the President of the Board of Trustees and the Finance Committee of the Board at regular intervals.

With the small size of our institution we feel the above described organization of the faculty and the administration is effective and workable. In a larger institution it would have to be somewhat more complex.

It should be mentioned that a loose faculty organization has finally this past year established a chapter of the AAUP.

f. Faculty and Administrators Exchange Program, Philadelphia College of Art

The College has been fortunate in that it has subjected itself to intensive management studies, and has in large part implemented the recommendations of the management consultants. Organizational charts of the administration exist and are used; a faculty handbook exists and is now in process of revision. Sophisticated budgetary procedures are in use, and are under study for further improvement.

The College maintains a well organized development office and is accumulating experience which could be of value to others. We shall welcome information from others' experience which may help us further and shall be glad to make our experience available in any form which may assist others.

f. Faculty and Administrators Exchange Programs, Rhode Island School of Design

Currently, Rhode Island School of Design has a large Board of Trustees, a small Executive Committee, a President and Treasurer who are responsible for the two constituent part of the Corporation: The College and the Museum of Art. Within the College, the Dean of the College is responsible for the entire operation, including the work of the Dean of the Faculty, the Deans of Students (1,000 students), the Director of Admissions, the Registrar and the Library. The faculty, which has a code of organization, stands within four professional divisions (Fine Arts, Architecture, Design, and Teacher Education) and two supporting divisions (Liberal Arts and Freshman Foundation). We have formulated rules of appointment, promotion, sabbatical leaves of absence, and tenure, and we have published a statement of freedom of inquiry and expression. We publish existing averages and ranges of salaries, and we plan to adopt a statement of salary goals. All approved documents are available for study by members of this conference.

The large number of departments (thirteen professional and six supporting ones), combined with the very elaborate structure of faculty committees, devolves responsibility for action far into the faculty, with attendant delay and inefficiency but often with sounder and better understood results. However, there is an annual need to find administrative people. The committee system helps to identify them and to identify teachers who are willing and able to make a whole commitment. Perhaps one of the best dividends from the European Honors Program at Rome has been the annual return of teachers who have had full administrative responsibility for twenty-four students for a year; they are a good source of future leadership.

Our system enables the budgeting process to start in November at the departmental levels and the system is functioning better and better since it was started three years ago, both in terms of preparation and control of budgets. The areas of concern lie in the non-salary budgets for Instruction, where we need more funds for equipment, and the Auxiliary Services. With the ending of the Ford Grant for scholarships, we shall have a serious problem there.

The Office of Education at Washington and the National Council on the Arts have talked about running a seminar for arts administrators. In our opinion, it would be much more valuable to have an apprenticeship program that would enable men for periods of six months to a year to understudy strong existing offices at our schools and museums.

Also, given the pressures from accrediting agencies and the AAUP for a "standard" system of tenure and published salary scales, it would be helpful to have from the UICA a plan of appointment and tenure suited to their needs and a statement about salary compatible with the technical, consultant nature of many members of their faculty.

F. FACULTY AND ADMINISTRATIVE EXCHANGE

Reporter: Arnold Herstand, Director
The Minneapolis School of Art

1. Methods should be explored for the financial support of administrative interns. All participants agreed that it is essential and imperative to find and train talented artists and designers with a potential for administration. President Bush-Brown was designated to investigate this project, find sources of funds, and write proposals. Among the sources of funds suggested were the National Council on the Arts and Humanities, the Ford Foundation, and the Department of Health, Education and Welfare.

2. Short Term and Summer Faculty Exchanges were Proposed. These exchanges can begin initially on an informal basis, funded through regular school budgets. A proposal for such exchanges will be developed by the Minneapolis School of Art.

3. A conference of Business Managers, or School Controllers, was proposed. An exchange of information in the area of purchasing, and specialized products for art and design schools would be especially useful. The possibility of endorsing, or encouraging the production of certain products, might be considered. For example, the endorsement of U.I.C.A. in the production of a specific type of easel might eventually give it the stamp of approval for use by other colleges and universities.

4. The Minneapolis School of Art will act as a repository for information regarding faculty organizations, rank, tenure, sabbatical leave, salary scales, and administrative organization charts. The exchange of such information is considered essential to the development of U.I.C.A. Such material will be circulated among the six institutions, and this project can be considered an area of comparative institutional research.

g. Graduate Programs, California College of Arts and Crafts

Outside of the Teacher Education program, the graduate program at CCAC emphasizes heavily the importance of independent study and facilities are made available for this purpose. Studio space has been rented at various off-campus sites for this purpose.

There is presently under construction on campus about 10,000 square feet of studio space for graduate students in painting, printmaking, photography, and graphic design. The College is also about to acquire 15,000 square feet of space across the street from the campus for graduate students in sculpture, ceramics and film making. Both of these facilities will be operated on a 24-hour basis.

The MFA is considered the terminal degree at CCAC. We would enjoy taking pot shots at those institutions offering a DFA. Would you care to join us?

g. Graduate Programs, Kansas City Art Institute

1. None. The graduate programs were eliminated in 1960. KCAI is currently accredited by the North Central Association only for a BFA degree. KCAI would like to review the experience of those schools currently offering MFA programs; cost of current programs; benefits to institution and students; future needs.

2. Questions for discussion: KCAI no longer regards the BFA as a terminal degree. We feel that we must study the financing of a developmental program to inaugurate graduate degrees around 1970. These would relate to present areas of concentration at the undergraduate level. At the present time, the Art Institute feels that it has a limited capacity for graduate study. With the exception of a program for art teachers in the summer months. (See "Teacher Education").

g. Graduate Programs, The Maryland Institute

The professional MFA degree in the fine arts, i.e., painting and sculpture at The Maryland Institute is similar to those at Yale, The University of Pennsylvania, etc. It is a two year program designed to give the young artist a concentrated period of work in the studio with regular criticism from the faculty and visiting critics. The academic subject requirements are kept at a minimum, i.e., in our case, six credits.

We are experimenting, in 1967-68, with a new idea which would involve the assignment of MFA candidates to teach section meetings in art history in lieu of their six required credits in the liberal arts. This would presumably give each of the MFA candidates experience in teaching the liberal arts and would enhance their attractiveness to small colleges if they plan to teach.

We should pay more attention to the problems of the transition from graduate school to full professional standing - in many cases, unfortunately, this means exhibitions in New York, etc.

The independent art schools face an increasing problem in attracting top quality students to their MFA programs as our fellowship and assistantship offerings are in many cases far below those offered by universities. However, the environment of an art school as opposed to a university is often more meaningful to the young artist.

We do not offer the MFA in design areas unless the student has had at least one year of professional experience in the field. Our faculty in the design areas is also somewhat limited and we do not want to offer graduate programs unless we are able to assign particular faculty to the graduate program exclusively.

Our MFA objectives are very similar to those promulgated in the CAA and NASA reports on the MFA degrees.

g. Graduate Programs, Philadelphia College of Art

The matter of programs of graduate study has been under review here for a number of years. Beginning next Fall, on a very limited basis, we are initiating a masters program in art education. As space and resources permit we hope to expand into other major areas.

We shall appreciate the opportunity to benefit from the experience of others.

g. Graduate Programs, Rhode Island School of Design

Rhode Island School of Design offers two-year programs leading to the Degree, Master of Fine Arts, in Ceramics, Painting, Photography and Sculpture. The programs are designed to prepare qualified candidates for professional achievement in the practice and teaching of their specialty in design.

Two years of study in residence are required. During his first semester, the student stands in a probationary status, giving him opportunity under guidance from the Committee on Graduate Studies to engage in a program best suited to his particular needs. Matriculation as a candidate for the degree follows the first, introductory semester.

Each student meets individually with the committee on Graduate Studies shortly after registration for the purpose of determining his program of study. When deemed necessary, the Committee will insist that the student exceed the minimum requirements. At this time, he is assigned an advisor whose function it is to aid the student in the pursuit of his education while at RISD. All students are encouraged to avail themselves of the varied resources of the college.

During the course of his study at RISD the graduate student is reviewed four times each semester by the Graduate Studies Committee; twice to discuss his entire educational progress and twice to evaluate his professional production. An oral examination on a required thesis is required before graduation. The thesis may be a written investigation presented in a scholarly manner, dealing with original concepts that have value to others, or a series of completed works expressing the candidates abilities and culminating in a personal exhibition. The exhibited work is accompanied by a written statement of intent and a summation. The written thesis or photographs relative to the exhibition, accompanied by the statement of intent and summation is retained by the college and made available in the library as reference material.

G. GRADUATE PROGRAMS

Reporter: Eugene W. Leake, President
The Maryland Institute College of Art

I. Present Status:

(a) The following U.I.C.A. schools offer graduate programs:

1. California College of Arts & Crafts: Two year programs in painting, printmaking, photography, graphic design, and art teacher education.
2. The Rhode Island School of Design: Two year programs leading to the M.F.A. degree in ceramics, painting, photography and sculpture.
3. The Maryland Institute College of Art: Two year M.F.A. program in painting and sculpture. Part-time M.F.A. degree programs in art education and occasionally in design (pre-requisite -- several years' experience in the field).
4. The Kansas City Art Institute, The Minneapolis School of Art and the Pennsylvania College of Art do not offer graduate programs.

II. General Objectives and Standards:

The N.A.S.A. Bulletin and a similar statement by The College Art Association summarizes the general recommendations for the M.F.A. degree is as follows:

"It is recommended that the Master of Fine Arts degree be used only in relation to graduate programs wherein the emphasis is upon the studio practice of some aspect of art, with the intent of educating the students for professional careers as painters, sculptors, printmakers, designers, ceramists and other craftsmen and photographers, etc. It is further recommended that master level graduate programs with the major emphasis on art history should lead to the M.S. degree, and that master's degree program with an emphasis on educational theory and research, and in science or technology, should lead to the M.S. degree. The M.F.A. is the terminal degree for the teacher of studio courses."

The M.F.A. program should require at least two years of genuine graduate work, based on an undergraduate major in art of high professional standards.

This statement suggests a need to change the graduate art education degree to a master in art education or some designation other than M.F.A. If the public school system recognizes the need for artists as teachers rather than educators, it is possible that the M.F.A. degree as currently understood would then be appropriate for art education teachers as well as studio professionals.

Many of the M.F.A. graduates from the independent colleges of art go into teaching. Most of the schools assume that studio teaching on the college level requires, above all else, a dedicated artist who knows what he is doing.

The independent colleges of art which offer graduate programs are sometimes hindered in their effectiveness by limited financial resources. We are generally unable to compete with universities as far as financial aid to students is concerned.

Students from U.I.C.A. schools are often disappointed in the facilities, the faculties, and the degree of professionalism they find in some university graduate schools.

There should be a central graduate school information bank so that students applying for admission get the information they need and deserve.

Graduate program objectives, facilities, etc., should be more clearly defined and described.

Several of the U.I.C.A. school have privately exchanged information on their evaluation of the many M.F.A. programs throughout the country. It is frankly admitted, as stated before, that many of the large universities offer slim and unprofessional programs in art and design. It would be hard to agree on the top twelve graduate programs in the United States. Considering the demand, this is obviously a poor record and it seems obvious that independent colleges of art should develop first rate programs to meet the needs and the challenge.

The Union of Independent Colleges of Art schools which do not offer graduate work are generally under pressure to do so. The pressure comes from students, faculty and state boards of education. It was agreed that graduate programs often add strength to a college -- its students and faculty. It was generally felt that graduate programs do add to the total environment of a college of art.

III. The Future:

The Union of Independent Colleges of Art should consider the possibility of establishing several graduate centers throughout the country. The colleges attending this conference expressed dissatisfaction with the general quality of graduate programs now offered -- particularly those offered by some universities.

B.F.A. graduates from independent schools of art need a high degree of professionalization -- they need A-1 facilities, faculty, equipment, shops, etc.

It was felt that the U.I.C.A. should explore the possibility of collaborative graduate programs; could students go to certain colleges for specific concentration where excellence is known to exist? It is assumed that some colleges not now offering graduate programs would accept graduate students in particular departments for one year periods of concentrated work. Such a program might broaden the base of the offerings now available for graduate study in the studio -- both in the fine arts and in design.

The transition from college -- graduate work -- to full professionalism is often difficult. The problem needs study. Research on job placement for artists and designers is badly needed -- we should investigate new areas -- the artist -- designer and city planning, urban renewal, etc.

The ideal graduate M.F.A. program would offer spacious, well lighted private studios -- open 24 hours a day -- a first rate professional faculty, distinguished visiting critics, special graduate level liberal arts courses, an exhibition program for the student, a liaison with museums and galleries, scholarships, fellowships, teaching assistantships and a total environment devoted to the needs of the artist -- designer -- access to workshops, and, of course, reasonable apartment rental rates in the neighborhood.

Extending the ideal even further, the students should, if needed, be able to consult with architects, planners, educators, poets, composers and head start programs. Major museums should be readily accessible. However, even these luxuries and basic services and facilities are of no avail if there are not real artists to fire them up, to criticize, to challenge, to inspire and to encourage.

h. Central Shops, California College of Arts and Crafts

Although many studios are made available to CCAC students on almost a 24-hour basis, the College has no "Central shops". We feel, however, that such an arrangement would be most desirable and are considering the inclusion of such shops in the design of a new student union building. We will be anxious to hear from those institutions having had experience with the "central shop" idea.

h. Central Shops, Kansas City Art Institute

1. Currently the Kansas City Art Institute has fostered and developed a decentralized physical layout for each department. It has encouraged a corresponding interdependence among its seven teaching departments. As a result, workshops, tools, and photographic facilities have been developed on an intra-departmental basis. Currently only one studio is being shared as a common facility: photography-second year graphic design, plus service to elective areas.

2. Questions for discussion: We would like to strengthen practices related to mechanics and new technology within the foundation program. We feel there would also be room for a new service department serving all areas. This would include undergraduate teaching of inter-media, electronic devices, etc. We believe that some discussion of cost factors and cooperative practices might assist all schools in this area.

h. Central Shops, The Maryland Institute College of Art

"Essentially, progressive education is nothing but the attempt to naturalize, to humanize, each new social and technical development that is making traditional education irrelevant." (From Compulsory Mis-education, by Paul Goodman.)

1. If freshmen entering an art college have not yet learned to observe closely and note what they have learned in a communicable form, and have yet to be fully aware of the inventory of their inner feelings in response to incoming signals and symbols, the greatest service the college can render them is to increase their self-awareness, and their knowledge of how their limitations fit into the nature of things, past and present. This can be done with very simple tools and materials but great personal, face-to-face concern; the student can furnish the tools and materials, but the college must furnish the social concern in the form of enough mature, adult faculty members. If the college cannot keep its enrollment down to a 200-400 size in its most autonomous organizational unit, and cannot keep its actual (not average) teacher/student ratio down to below 15 or 18:1, it will probably try to substitute machines for people in order to do the above-mentioned job of getting the student into a free and receptive enough condition to become more fully humanized by performing in and producing art. (meaning art, to do, to make.)

A recommendation worth considering here, then, is to require all students to furnish their own simple tools (drawing tools, carving tools, camera, stapler, hammer, screwdriver, pliers, saw, etc.) and the school furnish those things that are not manually driven and/or are too large for one person to transport on foot.

Another recommendation would be that shops housing such equipment should be duplicated for each 200-300 students. Decentralize shops and libraries.

2. Regardless of how administrators picture themselves, their most-used (and often, most useful) wisdom is finally concerned with adjusting the purchase demands made by the learning body (students and faculty) to the limits of funds available. The larger the organization, the less relevant are administrators' opinions as to what should and should not be purchased. An electronics lab may be absurd, and a program allowing students to work during the summer in an electronics industry may be educationally much sounder. Decentralize the authority to make expenditures down to where the students and teachers exist, and increase the effort in this direction with each growth in enrollment. (That Harvard has little more than handtools and a bandsaw could mean they are "overtooled" for their purposes of design teachering.)

3. At the admissions level students could be asked about their knowledge of hand and power tools, cameras, kilns, drawing instruments, etc., then subjected to a check-out program during their first year in college, and their ID cards could be punched to show they had instruction in operating complex equipment owned by the school - like a driver's license, this would give them the right to operate equipment owned by the school.

4. Material culture can be used to upgrade and extend one's senses, or it can become a prosthetic that makes the student more dependent on some particular aspect of material culture than when he or she entered college. To hobble into school on a crutch and to ride out of school in a mechanical wheelchair has not "liberated" the student from his dependency. Education, even in a shop, should lead to mastery over deficiencies: the infantile, retarded, crippled, disturbed, deprived, and primitive conditions of ignorance are not substitutes one for the other; they are all conditions to outgrow. Shops are for students' growth, not for stunting their growth by making them further dependent on industrially set educational demands.

h. Central Shops, The Minneapolis School of Art

The Craft Shop of The Minneapolis School of Art is a combined classroom and service facility, fully equipped to accomplish a variety of basic tasks. These tasks are twofold since they cover two primary needs.

As a classroom, the shop is used to teach a Basic Safety Course in the use of power machines, and an Advanced Course in the use of power machines and hand tools in the fabrication of models and prototypes of articles designed by Industrial Design students. It is also used in conducting classes in Serigraphy and Silk Screen Printing, including training in the processing of all types of silk screen plates and in both hand cut and photographic stencil methods. The Basic Safety Classes are required as a mandatory part of the freshman year: the Advanced Craft Classes are given to all students of Industrial Design during their sophomore year, and the Silk Screen/Serigraphy Classes are mandatory for all sophomores majoring in Graphic Design.

As a service facility, the shop maintains all of the necessary power machines and hand tools necessary to perform practically any kind of construction in wood, plastics, fibre boards, and some metals. This includes such articles as picture frames, canvas stretching frames, furniture and appliance prototypes and models, sculpture bases, wood carvings, plastic shapes of many kinds, the various types of paneling and three dimensional shapes for Graphic Design presentations.

The Silk Screen Printing facilities of the shop include a vacuum exposure unit with an arc lamp, all necessary photo developing equipment for the processing of photo silk screens and the printing thereof.

Upon completion of a student's sophomore year he is well enough acquainted with the shop facilities to utilize them in all future project work in his junior and senior years. Projects are assigned by the regular studio instructors, who coordinate their assignments with the shop supervisor to insure a smooth flow of work accomplishment. The shop serves all six major art fields including Painting, Printmaking, Sculpture, Fashion Design, Industrial Design, and Graphic Design.

School shops, which in the past have tended to serve merely as catch-alls for any type of needed construction or repair of a maintenance nature as well as a place for students to do necessary construction work, have proven to be of more value as classrooms to facilitate the teaching of proper use of equipment. They also are proving to be a valuable asset as a creative center for the implementation of ideas formed in the regular studio classes.

Since a Professional Art School has as its function not only the development of inherent artistic talent and academic training, but also the open expression of creativeness through many more mediums and forms than in the past, the School Craft Shop will fill this need to a much greater extent in the future.

h. Central Shops, Philadelphia College of Art

In the area listed above we have identified the problem substantially as outlined in the abstract but by and large have still to undertake the solution.

h. Central Shops, Rhode Island School of Design

The table below shows central shops, existing and proposed for Rhode Island School of Design. For the purpose of discussion only, they have been grouped into two- and three-dimensional categories. Traditional weaving, metal and woodworking shops have been augmented by others.

The entire School now suffers from being cramped for space, and this is readily apparent in shop areas. During the summer of 1967 steps are being taken to improve and consolidate certain three-dimensional shops. During the next five years it is proposed that the School develop the entire array of shops under optimum conditions.

Three-Dimensional	Status of Central Shop
Foundry	D
Forge	E
Welding shops	D
Plastic shop	P
Light metals shop	E
Heavy metals shop	E
Woodworking shop (hand & power tools)	E
Woodworking shop (hand tools)	E
Ceramics kilns	E & D
Glass blowing shop	E[1]
Electronics laboratory	P
Optics laboratory	P
Structures laboratory	E & D
Two-Dimensional	
Silk screen shop and dark room	E
Power looms	E
Hand looms	E
Printing shop	E
Printmaking shop	E
Darkrooms	E
Nature study room	E

Legend:
E-Existing
P-Proposed
D-Installation summer '67

Footnotes:

1. This facility is presently furnished by a member of the faculty at this residence.

H. CENTRAL SHOPS

Reporter: George Bunker, Dean
Philadelphia College of Art

While the statement in the abstract, that the development of "a central, cohesive facility that would serve all students, much as the library is a service for all of them," seems on the face of it to be a desirable eventuality, a preliminary examination of the nature of such equipment and its relation to the curricula at the various member institutions raises a number of questions which are not easy to resolve in a uniform generalization.

Unlike the library which functions as a resource for materials to be used in the exercise of disciplines developed elsewhere, the use of shop equipment in the design fields affects not only the design process itself, but ultimately the conceptual premises of such disciplines. This factor tends to suggest that the technical facilities organic to each discipline should be controlled by the faculties most responsible for the development of each curriculum. Such decentralization might more effectively direct the development of proper student attitudes about the importance of the technical. However, from a maintenance point of view, such departmentalization of shop areas seems far less efficient. Changing faculty interests will inevitably lead to a less than efficient and uniformly maintained shop.

The conference, however, would locate shops of a like nature in some proximity under the supervision of qualified technical personnel. Metals shops, for example, including facilities for jewelry, welding, casting and metal forming might serve both specialized departmental interests in sculpture and industrial design as well as the informational needs of an art education department or the occasional usage developed in foundation or other three-dimensional design programs.

In the same way, photo-mechanical facilities, including darkrooms typographic and photostat equipment could be grouped together as could the central woodworking shops; plaster, clay and glass facilities; audio-visual-fabric design and printmaking and other techniques whose likeness would allow for centralized maintenance and supervision.

While some apparent efficiency is gained with this kind of centralization, assuming sufficient curricular need and therefore justification for it, the control of such means as implements organic to the design process tends to be lost. Technically oriented personnel, like maintenance personnel, tend to resent and inhibit student activity of an experimental nature. Instruction becomes perfunctory and usage is limited to that which is safe, conventional and tidy.

This dilemma between the technical and conceptual is implicit to the organization and supervision of shop facilities. While some more detailed information as to the operation and organization of each institution's shop facilities would be of interest and might suggest areas that could focus development. The present variety of curricular needs tends to suggest the necessity for a correspondingly individual shop organization.

i. Library, California College of Arts and Crafts

Over 10,000 square feet of library space is in the process of construction at the present time. Completion is set at June 1968. Included in addition to the usual offerings of the new library will be:

1. A curriculum library for art education students.
2. A reading room for rare books and publications.
3. Clipping files and design indeces.
4. Art history displays related to current studies.
5. Listening rooms for tapes and records.
6. A media center for videotapes, filmstrips, slides, etc., available to faculty and students alike.
7. Starting with the "Jo Sinel" papers, a collection of major design plates from significant eras of design history.

i. Library, Kansas City Art Institute

1. The Kansas City Art Institute built a new library in the Student Living Center in 1962. This library is being developed to serve all departments including the department of general education. While it currently satisfied North Central requirements, we feel that our library leaves a good deal to be desired. The principal limitation at the moment is not the number of volumes. The real problem relates to orientation and ability of studio faculty to make good use of the library as a supplement to studio work. In recent years, the Kansas City Art Institute has put more emphasis in terms of personnel than in terms of visual collection.

2. Questions for discussion: We would like to evaluate practices among member schools. We would like to compare staff services among member institutions.

i. Libraries, The Maryland Institute

The proposals in this section seem to presuppose a school with no lack of space or money and with an already extensive library. The Maryland Institute is not at present such a school. For the library, as for the whole school, space and money are the pressing problems.

The primary space need in an art school is for studios. All else, including libraries, is secondary. Within the library, reading (and listening) space must be sacrificed, if necessary, to shelf-space. These sacrifices are regrettable. In our present situation they are only sensible. To recognize this is not to deny the library's importance as an integral part of the educational process.

In some special libraries, rapid information retrieval is the overriding essential. In an art school, the library is an agent in liberal education. One of its functions is to keep the humanities human. Most artists I know would be ill at ease in an information-retrieval laboratory. They want lots of books to browse among and intelligent, interested people who will interpret their sometimes ill-defined needs, produce wanted material and be willing to stand around and talk. Reading and talking are vital to any education.

I am a traditional, book-oriented sort of librarian. I regard the fine arts as humanistic studies or activities. And I value humanism. The book itself presents at its best an aesthetically and intellectually stimulating integration of form and function. It does not need the justification that we offer courses in graphic design and typography.

When the book and slide collections (and indexes) of my library seem to be adequate, and when the space and money are available, I shall be delighted to establish poetry and music listening areas. I am more concerned, however, to establish peaceful, relaxed reading areas, free from petty restrictions. We allow smoking. Our furniture is quite comfortable. We need carrels and studyrooms for concentration, deep armchairs for relaxation and talk. If we could avoid excessive damage to books, a bar would be an important adjunct to a civilized library.

Any adequate collection of books and slides requires efficient organization and maintenance. But the collection exists to be used. Theft, mutilation and some muddle are inevitable concomitants of full use. They should be accepted cheerfully.

Finally, a small college library with a limited budget in a metropolitan area should take into consideration the total library resources of that area. The availability of major national, city and university libraries should be stressed to faculty and students. Except in the field of art history, it seems better to supplement such collections than to compete with them.

i. Library, The Minneapolis School of Art

It is the goal of the Library of The Minneapolis School of Art, to implement the teachings and curriculum of the School, to help the Artist-Student develop his skills and worlds of understanding. The artist, then, fosters his talent, brings alive his ideas, and develops his vision into an awareness of life today, for he is the sum total of all civilizations on earth before him--from the drawings in the Lascoux Caves to Andy Warhol's Brillo and Campbell Soup depictions.

To help the artist bring his wide range of experiences to new horizons, channel his interrelations of ideas into high standards of self-help and self-reliance, places a great responsibility and effort on the librarian to select, organize, and administer materials fostering the artist's awareness into something workable and basic.

Visitors to the Library of The Minneapolis School of Art are always astonished to find books on every branch of knowledge as well as on Art, though one morning's work in the library may well include finding books on:

the human skeleton for an anatomy class
child's playground designs
a photograph of the elephant's skin for its texture
the Munsell Color Theory
an iron weathervane
human measurements for human engineering for chairs, tables and car seats
trademarks of the world
ornamental devices and symbols
a "typical" Peruvian textile design
ornamental devices and symbols
a Minnesota gopher
a famous dress designer's biography
differences of type
signs for world communication
a 1969 calendar
and many other photographs and visual aids.

An art class of 30 people may, after an hour of selection and critical comparison, borrow as many as 150 books, for their assignment was to follow the development of painting hands--from Giotto to Dufy, from Durer to Schiele. Calligraphy students write a required paper on the history of the alphabet and writing, sculpture majors search for photographs of the Elgin marbles and Parthenon figures--as well as works on the methods of our visiting artist of last year, Jacques Lipchitz. Printmakers studying prints of many countries for visiting artists from South America and Japan lend a cosmopolitan air to the campus life of research and study.

It is the role of the Library, then, to foster continual growth in the artist community here, to implement the curriculum of the teachings program, and to complement the reserach procedures of the school as a whole in breadth, depth, and variety for professional growth and development.

In addition, the school maintains a fully developed audio-visual library. This resource serves the entire school with slides, prints, photos, video and audio tapes, films and related equipment. It was organized under a grant from the Ford Foundation and with the assistance of Bernard Karpel. Annually, the Audio-Visual Center shows some 50 films, mounts 15-20 exhibitions of a teaching nature and sends out 10 exhibits of student and faculty work throughout the state.

i. Library, Philadelphia College of Art

In the area listed above we have identified the problem substantially as outlined in the abstract but by and large have still to undertake the solution.

i. Library, Rhode Island School of Design

Presently, the library of the Rhode Island School of Design is organized to serve faculty and students of a design college with a liberal arts program and the staff of a Museum of Art which is an integral part of the college. Its collection of books, periodicals, exhibition catalogs and slides reflects the interests of the curriculum and the art collections represented in the Museum.

The library now contains over 36,000 books and bound periodicals, 38,000 slides (16,000 2x2), 23,361 mounted photographs of art objects, and over 80,000 clippings.

Brown University Library and the Providence Public Library offer full borrowing privileges to faculty and museum staff. Students may use the University Library only by referral from the Rhode Island School of Design librarian, but have borrowing privileges at the Public Library.

The traditional media now available in the library, i.e., books, periodicals, slides, mounted photographs and clippings are important. However, in a library facility of the future to these traditional forms of communication must be added films, filmstrips, microfilm and sound recordings. A film collection would contain didactic and explanatory films on techniques and materials; filmstrips, prints of important motion pictures and video tapes recording lectures, interviews, panel discussions and concerts. Some or all of these services are already being provided in large libraries throughout the country.

Now that advancing technology is putting images and words in new forms a design library should take advantage of these innovations and should be planning to include not only new media but the flexibility which can take advantage of new resources developed by on-going technology.

In the Rhode Island School of Design library slides are now used only as a teaching aid by faculty and for lectures by the Museum staff. Technologists may be able to propose a system to enable the projection of slides to many stations open to students without the slides being removed from the files. If this were possible the slide collection would then become a student resource as well as a teaching instrument.

Such an operation may be too costly for one institution to finance but a number of art libraries might be linked in a network and share the cost. Possibly the National Institute of Design might be interested in exploring and underwriting such a project.

I. LIBRARIES

Reporter: John H. Rogers, Dean
The Minneapolis School of Art

The initial discussion of mutual problems and possible areas of cooperation, relating to libraries, occurred the afternoon of Tuesday, June 13. Miss Alice V. McGrath, Librarian, Rhode Island School of Design, was a participant in the discussion, ably representing the "Librarian view-point". This conference was supplemented by a challenging and provocative presentation, on Thursday morning, June 15, by Consultant Bernard Karpel, Librarian, The Museum of Modern Art, which evoked further discussion.

It was apparent from the agenda statements, the discussion and Mr. Karpel's statements that there are two, interrelated problems, which are common to the libraries of professional colleges of art. One problem is the inadequacy and inappropriateness of contemporary libraries for the visually-oriented faculty and student body. The other problem is the lack of effective utilization of library resources by faculty and students in these institutions. These problems result primarily from the verbally-oriented educational background of most librarians, and the inability or reluctance of faculty to develop and articulate new and more valid concepts for such libraries. Full advantage is not taken of the library as a teaching tool.

In most of the schools, the emphasis is on books and other verbal matter with the audio-visual section physically separated from the library. In at least one instance, a rather modest annual budget (considering the size of the school) is not spent, apparently because of faculty apathy. Some of the schools have taken advantage of Title II, Higher Education Act of 1965, to increase the size and quality of their libraries. Avenues of communication between librarians exist through their participation in two national professional organizations, i.e., the Special Libraries Association (SLA) and the American Library Association. No formal educational program for training "visual librarians" exists in this country. Kansas City Art Institute has assigned a design-faculty member to fulltime research and development of a "design library". The Museum of Modern Art (NYC) is cooperating in this project. Henry Smith, Department of Art, Indiana University, is an info source on audio-visual equipment. Schools which are affiliated with museums may utilize works in the museum collections to increase their "number of volumes" statistic. Library resources may be increased by mutual-use agreements with other libraries in a school's area.

The essence of Bernard Karpel's presentation was contained in his opening and closing statements. These were reproduced and distributed to all participants, during the Conference. His summary note was, "the librarians have provided the 'reading' room; another profession will be required to provide the 'looking' room."

All proposals, relating to libraries, made during the Conference were deferred. Among these proposals were: (1) a moratorium on conventional library spending for 24 months, devoting all resources to building a visual library; (2) develop a central index of audio-visual resources among U.I.C.A. institutions (cost of classification and individual differences are a factor. Also, one of the nine federal data-collection centers in EDUCOM will be devoted to the visual arts); and (3) establishment of communications on library matters, outside the national professional associations, for U.I.C.A. institutions.

It is understood that the individual assigned a special area, during the Conference at Rhode Island, will function as coordinator and data collector for information relating to that area in the year ahead. Your comments and additional information on libraries will be received and disseminated with pleasure.

j. Residence and Work areas, California College of Arts and Crafts

The present housing and work area situation at CCAC is highly unsatisfactory. We have plans for "Satellite" campuses in which student and faculty housing with studios would be established in clusters around the main campus. However, I fear that these plans will have to wait for new sources of funds. We will be anxious to hear from those institutions who have developed some meaningful plans in this area.

j. Residence and Work Areas, Kansas City Art Institute

1. The Kansas City Art Institute constructed a new Student Living Center in 1962, which included two dormitories, food service facilities, gallery and library. This has proven to be a significant improvement in relation to services as well as an improvement in student life. In addition, the on-campus staff employed in the Student Living Center has made it possible to extend studio hours until midnight seven days a week.

2. Questions for discussion: Diverse experience among member schools related to housing and new student services.

j. Residence and Work Area, The Maryland Institute

We do not plan to build dormitories but rather ask private developers to construct apartment type units for students and young faculty in the immediate vicinity. It is often less expensive to purchase apartment houses or old hotels and convert them for these uses but we are working with urban renewal and the planning commission on the possibility of low cost housing for students. These apartment units should certainly have general work areas.

We ask for a considerable amount of independent work in our regular undergraduate program and should eventually provide private studios for the seniors in all of the departments. At the moment all of our students do outside work and are able to accomplish it in their own rooms or apartments. Our new general purpose studio building to be designed by Mr. Kahn will have general work areas for seniors and some private studios.

j. Residence and Work Areas, The Minneapolis School of Art

To the best of our knowledge, The Minneapolis School of Art remains the only member of the Union of Independent Colleges of Art that still provides separate reserve work areas for all third and fourth year students. Because of space problems, this is becoming increasingly difficult and it is likely that in a number of areas this will be eliminated for third year students in the next year or so. Third and fourth year student spaces, however, continue to remain open only to those students from 7:30 a.m. until midnight, five days per week, and on Saturdays until six p.m. At the instructor's request, the building may be open longer hours for these students, or on Sundays as well. Students are encouraged to work in the school: 1) because of the availability of proper equipment and 2) because the school educationally believes that there is much to be gained by working in a semi-private environment where there is adequate contact with the work of other students rather than in a private environment in their own apartment-studio.

Visiting Professors, who for the most part have handled fourth year students, have worked along with them in the studios where the students are working.

At the present time the school maintains dormitory space for a limited number of first year, out of town, students. The school is firmly committed to taking responsibility at least for first year students in the area of student housing. We look forward in our building plans to dormitory and student center space, and are systematically buying adjacent property towards this goal. We are proposing a total immersion building for first year students which will include living spaces, eating spaces, and Foundation Design and Drawing spaces, so that a total commitment will result on the part of the freshman student. He will be surrounded by his work constantly, and an architect is already beginning to work on this problem.

It should be noted that no space in the school is used for any extension classes, Evening, Saturday, or otherwise, that might interfere with the work of third or fourth year students in the school. In other words, their studios are completely restricted to their use. There always remain, in addition, some empty studio space for first and second year students every evening. Even though we have classes in the evening in various areas, including those that need special equipment such as Printmaking or Sculpture, regular full-time day students of the school are never excluded from those studios. This remains a basic policy of the institution.

j. Residence and Work Areas, Philadelphia College of Art

In the area listed above we have identified the problem substantially as outlined in the abstract but by and large have still to undertake the solution.

j. Residence and Work Spaces, Rhode Island School of Design

Among members of the Rhode Island School of Design community there are a great many different opinions of what kind of accommodations would be most suitable for students of this college. There is one opinion, however, which everyone holds in common: that dormitories made up of double-loaded corridors, such as we have, are not suitable.

The various opinions cover a wide range: from the belief that the school should take no responsibility whatever for living accommodations to the suggestion that the college build apartment houses consisting of apartments which include individual studios. Those of us who are faced with having to make a decision on this matter have to measure these opinions against two basic facts: 1. that non-college housing is becoming increasingly scarce, which has caused the trustees to declare that the college become fully residential as soon as possible; and, 2. that the government will not finance a residence hall beyond a certain level of extravagance. On the assumption that the government would not go along with apartments, or even rooms, which include individual studios, the college leans heavily toward the view that every student should have his own lockable studio or work space in his department; that is, in the academic section of the college, which should be available to him at all times of the day or night.

The Student-Faculty Committee is planning to discuss the matter of living accommodations in its meetings next fall. The likelihood is that they will recommend that future residence halls built by the college be made up of clusters of six or eight small, single bedrooms around a large common living room, which until private work spaces can be supplied in the various departments, will serve as a place to work.

It is beyond the scope of this exposition to discuss "how to provide work stations within design areas" because the nature of the work station would have to depend upon the kind of work a student is engaged in. A sculptor's work station, for example, would be quite different from that of an architect.

Finally, it must be recognized that the college is anxious to discourage students from working where they live. Much of the work requires the use of flammable substances and materials, which should not be permitted in living areas.

J. RESIDENCE AND WORK AREAS

Reporter: Albert Bush-Brown, President
Rhode Island School of Design

To a degree rare at other types of schools, a school of design requires proximity and coordination, if not integration, of residence and work areas. They are related functions. The solution that satisfies most design students, wherever they express their personal choice, is the studio apartment, which provides a quiet preserve for painters and graphic designers. Alternatives to such individualized dwelling-studio units succeed with our students only if students in a dormitory have liberal access to shops, individual work areas and studios. Such access to buildings that are open continuously requires that the perimeter of an urban campus be controllable or that the location, for example in a residential neighborhood, permit safe and easy passage of students between dwelling and studio.

Schools of design have two contrasting experiences with dormitories whose small rooms open off central corridors in the traditional way: California and Rhode Island, in different contexts, allege that they dissatisfy students, especially where rooms are shared with roommates; Kansas City, in still another context, states that such dormitories are successful. We must seek the explanations for this difference of opinion. One reason lies in Kansas City's insistence that a college should deliberately under-build and sustain a demand for inexpensive college housing; another explanation is the existence at Kansas City of ample shops and studios, which are open seven days a week until midnight.

Each of the schools, partly from necessity, is experimenting with converted houses and various degrees of self-government. At least two schools, Maryland and Rhode Island, are about to experiment with college-owned apartments. All agree, whether students are in dormitories or apartments, minimal parietal rules and maximal student responsibility produce the best results.

If each student has an assigned fixed work station within studio buildings, various types of residence, including traditional dormitories give better performance. Experience shows that educational results are better where students execute their work in college buildings, preferably in areas where a few students can gather. Although sizes vary, a work station requires 70 or 80 net square feet or, approximately, 115 square feet gross. Such stations for each student are required above and beyond lecture halls and shops. Hours when buildings are open must be extensive, and most schools that have experimented with the hours have determined that seven days a week, 8 o'clock to midnight, is about right. Some schools plan to build studios within residential complexes, which facilitates supervision.

One of the important factors in providing an effective work-study environment is the provision of studios for faculty. Where a majority of the faculty have studios on campus, there is built-in, continuous instruction and a professional atmosphere. Such studios could be built into student housing as well as in academic buildings.

The architect, Louis Kahn, in his presentation to us, showed plans for combining instruction and residence within the school of administration he has designed for India. Perhaps, the U.I.C.A. should obtain funds to have this problem studied architecturally with reference to schools of design.

A further suggestion of a new kind of facility was made by Mr. Bernard Karpel, who envisions a research center, in addition to existing libraries, that would be a lively forum of visual resources, providing all media within a facility similar to the Nature Study Room at Rhode Island School of Design.

k. Fund Raising and Development Programs, California College of Arts and Crafts

We are way behind in this game. Although the College has raised a million and a half during the past three years, this is peanuts in comparison to what is available. CCAC has enlarged its development program and is in the process of enlarging its source of support in the corporate Foundation Community. We are also working hard on bequests and estate planning and on the alumni.

Working in concert with other schools of art in order to crack the national corporate scene is a must. We need to get organized.

k. Fund Raising and Development Program, Kansas City Art Institute

1. The Kansas City Art Institute has maintained a Director of Development since 1960. This administrative officer supervises all fund raising and physical planning. Staff currently includes directors of alumni relations, placement, and public relations. Additional staff provide autotype service, membership secretary (annual giving), and mailroom services. The Kansas City Art Institute has expanded its fund raising (annual support and grantsmanship programs through tax supported agencies including student loans, as well as grants and loans for physical plant. The budget of $250,000 in 1960 has exceeded $1,100,000 for the 1967-68 academic year. A formal development program has been an indispensable part of this increase.)

2. Questions for discussion: It would be useful to compare practices of the various schools with respect to current fund raising. Perhaps more important, we feel that UICA cooperative fund raising has enormous potential in terms of corporate gifts. We feel this question should be studied carefully since most of the schools rely almost entirely on tuition income, endowment, and community gifts. We would like to establish a format for projects and fund raising efforts in the coming year.

k. Fund Raising and Development Programs, The Maryland Institute

The observations made in 2-K seem reasonable. Below, brief sketch of Maryland Institute Development Office and Activity, notes on sources.

DEVELOPMENT OFFICE. Established 1963 with Dev. Secy. who ran annual giving program. Professional consultant in residence January-June 1966 for launching of first capital campaign. August 1966, Vice-President for Development, joined staff. Observation: that only recently did Institute recognize role of Development Office as integral and long term part of Corporation. Opinion: that, considering "late start" and needs of Institute, larger staff needed to accomplish aims and realize potential.

ACTIVITY: ANNUAL GIVING. Drive in 1963 produced $4100 from ca. 200 givers. 1966 (during capital campaign) $11,000 from 475 givers. (1967 drive--still in progress--second year of capital campaign: ca. $12,000). Observation: probably average or above average rate of growth for newly established fund. Good sign: to stay strong during capital campaign. Unusual characteristics cf. other colleges: high percentage of "friends" participating; low percentage of alumni. Partial explanation? Our alumni trained for less remunerative fields than liberal arts colleges. (Guess: starting salary $1,000 lower.) While growth encouraging and potential exists, current results and progress far from satisfying current needs.

DEFERRED GIVING. To be initiated soon on small scale such as annual mailing. A Trustee is Chairman of Bequest Committee.

CAPITAL CAMPAIGN. $925,000 in hand toward $2.5 million goal. The two most unusual characteristics in profile of gifts by source cf. 48 other colleges: (a) virtual absence of support from alumni and parents (compared with "normal" expectation of 1/3rd from those sources); (b) the great percentage (98%) of gifts from local area--corresponding absence of "national" gifts to date.

NOTES ON SOURCES: Corporations. The response has been fair on local level. On the National level challenge seems to be "getting on the list"--i.e., getting business to recognize the validity, the necessity, of art education. A UICA appeal should have greater impact than single lonely voice.

Foundations. Same as above on both local and national levels.

Individuals. Alumni and Parents: to be trained through annual giving. Local Friends: must work out ways to be noticed, get on priority lists. Unknown and National Friends: those people in in-between communities with no natural allegiance to any college of art but with an interest in art--UICA could make a difference. The wedge? Joint traveling exhibit? Mailings to museum lists? Magazine articles?

State Government. Efforts being made for increased support for current and capital support. Important, perhaps key, source.

Federal Government. There is great potential extant and promise of more. To realize potential requires a certain kind of program, information, and staff to do the job. Most desirable: additional hands in the office; alternative: man to serve UICA individually and as a group.

Trustees. Relate to every aspect of the College, especially fund raising. Although our Trustees have given ca. 40% of capital gifts received, they only gave 14% of goal. That has to be doubled to approach being "normal" which is to say, good. Annual giving by Trustees is about double previous marks, however, which is an encouraging sign. We need greater involvement by Trustees and we must find the ways and the Trustees to achieve that. Would an exchange of Trustees help? A meeting of UICA Trustees in New York City for group discussion?

Two Additional Thoughts. (1) That the Association of Episcopal Colleges in New York City be studied for ideas of implementing joint fund raising ventures. (2) That Development Officers and other College officials (e.g. librarians) be included in future UICA meeting. Proposal: UICA Development Officer meeting in Baltimore, September 1967.

k. Fund Raising and Development, The Minneapolis School of Art

The Minneapolis Society of Fine Arts, the governing body for The Minneapolis School of Art and The Minneapolis Institute of Arts, conducts an annual drive called the Guaranty Fund drive, to meet deficits of the school and of the museum. This year, for example, that drive will result in approximately $280,000. Of this, nearly $100,000 will help pay the deficits of the school. In addition, the Board of Trustees from time to time conduct capital funds drives, the last one three years ago raised some three million dollars ($3.6) for endowment for the two institutions.

The school may assist in these drives in various ways, but the responsibility rests with the Board of Trustees, its paid President, and its full-time paid fund raiser.

The school alumni have not been tapped in the past, and only recently a low-keyed effort of alumni fund raising is beginning to bring in some funds.

The school itself, through its Director primarily, may raise additional funds for specific scholarships and special projects from individuals or foundations. Care is taken so that these requests do not interfere with trustee fund raising to meet deficits.

All requests and proposals for Federal Grants, under any Titles, originate with the school, and usually are completed with the Director's Office in consultation with the Business Manager's Office. Although local foundations have been sympathetic to the needs of the school, national foundations, at this point, remain relatively untapped. The Board of Trustees, and friends of the school, have frequently on short term notice assisted the school in special projects or special problems requiring relatively small sums of money.

The school is presently facing the need for extremely large amounts of capital funds for the purchase of land and the construction of new facilities. A Fund Development Committee of the Board, and a Long-range Planning Committee of the Board, have started meetings towards this goal. Up to this point, small additions to the school have been paid for without public solicitation through the assistance of a small number of trustees and friends of the school.

k. Fund Raising and Development Programs, Philadelphia College of Art

The College has in the last two years, brought its development office up to strength, and has begun to amass experience which may be useful to others.

On the basis of experience with corporations and with foundations it would seem that a group effort made by the six independent institutions would be worth trying.

Suggest some work on the ground rules for such cooperation.

k. Fund Raising and Development Problems, Rhode Island School of Design

The last few years have seen the major efforts at fund raising at Rhode Island School of Design addressed to the annual fund. The fund has increased from $24,000 in 1961 to $100,000 in 1966. Support has been sought from the following constituencies: alumni, trustees, parents, corporations, foundations, and friends.

1. This year, we anticipate that 25% of the alumni solicited will contribute. We are approaching, we think, that point where increased effort would not be justified by increased returns. Certainly it is more expensive to raise an alumni dollar than any other dollar. Nevertheless, we feel that strong alumni support, particularly as measured by percentage of participation, is important in other areas of fund raising.

2. Trustee solicitation is carried on by a committee of trustees. With proper guidance and timing of solicitations, this is a source of revenue that is--or should be--relatively easy and automatic.

3. Parents' solicitation has been done by a mail campaign augmented by personal solicitation of selected parents. Last fall, a special conference of parents of means and influence was very successful in substantially raising their own contributions. We feel that this kind of conference is worth continuing.

4. The organization of corporation giving has largely been limited to the greater Providence area. A committee of local businessmen work with varying degrees of success on this campaign. We feel our committee lacks representatives from the highest echelons of trade and commerce.

5. Foundations had been approached with specific proposals by the President. Proposals had been worked up in cooperation with the faculty and have frequently incorporated ideas coming from that source. Some efforts have also been made to stimulate the development of proposals attractive to foundations.

6. Friends constitute a residual category and represent former trustees, parents, and individual philanthropists. This is an area in which trustees have been looked to for a major role in making contacts.

If we are, indeed, approaching the limit of alumni support and if there are limits to trustee and parent support, those limits do not exist in the categories of corporations, foundations, or friends. But if a school such as ours achieves the kind of success it strives for, this is measured in part by a smaller percentage of students from the local area and a smaller percentage of students staying in that area. Thus, success itself may constitute a negative factor in encouraging local support from the narrow vantage point of employment of alumni. Fortunately, an interest in higher education and pride in a fine school in the community have motivated many corporate gifts and will continue to do so. However, we feel that the corporate constituency of the School should reflect the national importance of the school and intend to look more and more broadly for this kind of support. In this regard, we are already using our trustees, however with modest results. We are using our alumni and beginning this last year have used our parents. Internally our excellent Placement Office and the associations of many of our faculty members have been valuable in gaining entree to national corporations. But our major thrust this year has been to get trustees, alumni, and parents to constitute a link between the School and the corporate community with which they are acquainted and to become our ambassadors. They have been asked to provide us with entree to such corporations in order that we may bring the case for support of the school to such new and potentially interested enterprises.

We feel that our success in raising funds from national concerns would be substantially assisted by a coordinated effort on the part of some such organization as the UICA. Few of us have many alumni working at any one such company. Few of us have trustees who are also members of such corporation boards; few of us have many students whose parents can provide such links. Together, we could make a strong case for higher education in the visual arts and the importance of its support.

K. FUND RAISING AND DEVELOPMENT PROGRAMS

Reporter: Andrew W. Morgan, President
Kansas City Art Institute

Introduction: In October of 1966, six recognized institutions, singularly committed to serve the visual arts in higher education, formed a consortium for the purpose of engaging in cooperative effort in solving common problems. Financial stability, contemporary management and the ability to innovate new educational programs as needed are the three principal areas challenging independent colleges of art. A variety of services and resources supporting the educational programs -- such as institutional research, conditions of faculty service and workshops reflecting modern technology -- suffer from inadequate updating because all of the art schools are newly accredited, in fact, emerging institutions in higher education despite their historical achievements. The apparent common link with the past is that these colleges continue to be inadequately financed and, generally, are orphans in the cultural and educational establishment. This financial neglect is contrasted with a slightly miraculous (-$) record of service to education, cultural needs and industry.

The only parallel in higher education with the conditions found in colleges of art and design is among Negro colleges in the South. However, with respect to recognizing the problem, the Negro colleges have been much more fortunate in acquiring the attention of the U.S. Office of Education and major foundations. The specific needs of the two categories of institutions are very similar. Joint effort among the Union of Independent Colleges of Art will follow a similar pattern.

Our fund raising will essentially be directed toward a series of grants as the first step in a program to meet the specific needs of independent colleges of art. For a pilot period of at least two years, six colleges will share in these efforts. Eventually this U.I.C.A. group will be expanded to encourage the full particpation of other independent colleges of art as they complete reorganization and accreditation (perhaps as many as twenty).

The Union members will seek these funds to support a systematic program aimed at cooperative arrangements, links with multipurpose institutions and research centers, project planning and development through the establishment of a central office, administrative studies, joint use of facilities for educational experiment, exchange and development of faculty and staff, administrative internship, comparative institutional research, and the development of centers for advanced study and research.

Art Schools: 1880-1950: During most of these years the independent schools of art operated outside the mainstream of higher education which included the normal giving and endowment patterns developed by liberal arts colleges. The schools were operated on a pay-as-you-go basis (largely tuition income, including adult and children's program, all very dependent on low salaries for the "depression oriented" artist-teacher). In some cases, very limited endowment income also added modest annual income. The education of the artist and designer during this period could only be described as second class. Very poor physical plants serving the educational program were available. Capital funds programs were almost unknown, (likewise foundation support or tax funds, i.e., U. S. Office of Education). Student living facilities affecting the quality of student life were also unknown. Funds for classroom buildings came sans campaign from a rare merchant prince or trustee living in the home city of the art school.

It is altogether remarkable that during this 70 year period of our history (artists and designers were generally considered as luxuries, if not socially dangerous) that the art schools were able to produce the talent adequate to overcome our primitive beginnings and, in fact, satisfy the major cultural and economic needs realized up to 1945. It was after World War II, about 1950, that the art schools realized that the three year, vocational certificate supported by limited facilities (almost no evidence of modern technology) and part-time faculty were becoming woefully inadequate. The formation of the National Association of Schools of Art occurred during this period for the purpose of articulating and developing professional standards and accreditation. However, it should be noted here that the colleges of art and design were initiating programs directed toward excellence and financial stability within the voluntary family of higher education - fifty years after medicine, law, engineering and architecture due to professional art education's lack of priority in the national establishment.

The case for the Independent School of Art: While other institutions of higher learning ignored the artist, the schools of art built a sense of commitment with the artist at the center of its program. Experience (institutional research was still very unscientific) with the artist-teacher and student developed faith in visual education and an awareness of new potential for the artist and his education. Visual intelligence and perception was recognized as neglected but equal to verbal and mathematical factors in education of all kinds. Art school problem solving that externalized form, explored its environmental value and related it to the authenticity of the individual (in concrete and particular terms) was rejected by the traditional educational establishment -- often as beneath contempt. Despite this, the art schools saw the relationship to general education, as well as, the need to explore liberal education in the visual context. The art school has continually been a laboratory for developing new ideas for specialized talent, as well as, the application of visual learning to all kinds of students.

The independent college of art has clearly recognized two kinds of phenomena that were cloistered in myth: (1) That uniquely talented visual artists are distinguished by the motivation to externalize form (though our educational testing proves art students are equal in general aptitude to other kinds of students entering liberal arts colleges); (2) that visual aptitude and drawing facility (though depressed by standard educational practice and prejudice) are quite common in non-professionals of all walks of life. While motivation is the principal factor separating the professional and non-professional, visual experience, visual judgment and visual learning can no longer be neglected in this Electronic Age (See: Marshall McLuhan).

In 1950, it became clear that new priorities be given to: the need for highly developed (and well educated) visual talent, the need to regenerate those schools committed to visual studies, the need to enfranchise professional visual education within the establishment of higher education, the critical need for a few distinguished independent colleges characterized by freedom, flexibility and commitment to the visual arts to be sufficiently reconstructed to serve as innovative leaders in higher education.

1950-1967: Within the National Association of Schools of Art, a number of independent schools shared ideas and assisted one another in matters of survival and future development. Beginning in the fifties these schools engaged in self-studies and explored regional accreditation. By 1965, all regional accrediting associations recognized the value and necessity of independent colleges of art. They accepted new and different, as well as, common objectives represented by the B.F.A. degree. Up to the present, only those institutions recognized as an independent college of art (non-university affiliated) have been examined and recognized by regional accreditation teams (B.F.A. degree). In addition, these schools enjoy professional accreditation (recognized by the National Commission on Accrediting. The independent school's of art are, therefore, the only institutions that have faced the challenge of developing modern educational programs for artists and designers that are fully inspected and recognized by higher education. Despite this fact, financial support from corporations, foundations and other private and philanthropic sources has not radically changed from the level of the 1930's.

The new era since 1950 has seen considerable institutional change of an internal nature. Long range development plans, improved administration with management systems related to contemporary conditions, student housing, expanded full time faculty including non-studio disciplines and modern teaching equipment have appeared on the campuses of the member schools of the Union of Independent Colleges of Art. Some assistance has developed from the Department of Health, Education and Welfare since the education acts passed by Congress during the Johnson Administration.

Since 1960 all six schools have established and enlarged offices of development and public relations. Initial steps have been taken to strengthen support from the private sector through alumni giving programs. To date, these programs (due to limited funds, tradition and time) have enjoyed only limited support. For example, the independent college of art has rarely been able to generate fund drives in diverse areas. The Kansas City Art Institute has enjoyed considerable success in annual giving but has never been able to consider a capital gifts program or drive (endowment is at the same figure as in 1930). The Maryland Institute on the other hand, has launched a professionally guided capital funds drive, but has almost no annual giving program (88% of income for annual operating must still come from student tuition).

The accredited schools of art have expanded their associations in higher education along conventional lines. In 1966 they recognized the need to establish this *national consortium*. The Union of Independent Colleges of Art was officially incorporated following a five day conference at the Rhode Island School of Design in June of 1967.

The principal targets in the area of joint fund raising will be: (1) industry, (2) foundations and (3) federal aid. These efforts will in no way conflict with or duplicate *local* fund raising efforts by member institutions. Efforts will not include capital funds for buildings or property. Joint efforts will, however, exploit the *national character* of these institutions. A specific ten year project consisting of objectives described in the introduction will be developed. Several grant applications will be developed requesting support for related or individual parts of the long range development system aimed at strengthening the emerging needs of the Union members.